

UNITED STATES GOVERNMENT

2-Way Memo

Subject:

To:



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Chief
Photoduplication Service
Library of Congress

DATE OF MESSAGE

5-3-67

DATE OF REPLY

INSTRUCTIONS

Use routing symbols whenever possible.

SENDER:

Forward original and one copy.
Conserve space.

RECEIVER:

Reply below the message, keep one
copy, return one copy.

FOLD

USE BRIEF, INFORMAL LANGUAGE

FOLD

I picked up the Exhibitor's Campaign Book for
Charlie Chaplin in THE GOLD RUSH for photoduplication
and will return same when finished with it.

LP 21805, 1925.

John Heath
Photodup Serv
5-3-67

From:

Chief
Motion Picture Section
Library of Congress

5027-102

☆ GPO : 1966 OF-254-675-26E

3. TO BE RETAINED BY ORIGINATOR

OPTIONAL FORM 27
OCTOBER 1962
GSA FPMR (41 CFR) 101-11.6

THE GREAT MUSEUM

Exhibitors Campaign Book

1925-1926

SEP 10 1925 ✓

©CIL 21805 C

THE GOLD RUSH ✓

Photoplay in 10 reels ✓

Written and directed by Charlie Chaplin ✓

Author of the photoplay (under section 62)
Charles Chaplin of U.S.

SEP 10 1925

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Charles Chaplin

The Gold Rush - 10 reels

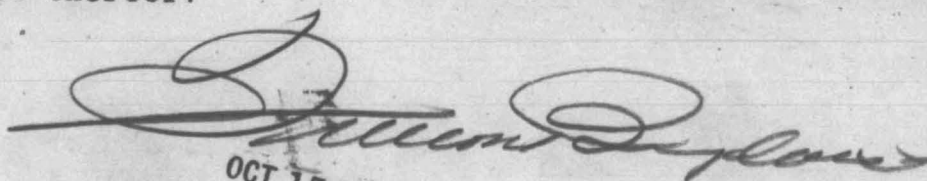
Respectfully,

FULTON BRYLAWSKI

The Charles Chaplin
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
The Gold Rush	9-9-25	©CIL 21805

The return of the above copies was requested by the said
Company, by its agent and attorney on the 9th day of
Sept. 1925 and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.


OCT 15 1925

SEP 10 1925

Exhibitor's Campaign Book
FOR
CHARLIE CHAPLIN
IN
"The Gold Rush"

©CLL 21805

A DRAMATIC COMEDY

Written and Directed by Charlie Chaplin

Released by United Artists Corporation

***Nation-wide Song, Record and Radio Tie-up
For Charlie Chaplin's "The Gold Rush"
Biggest Thing ever put up for Exhibitors***

Perfect exploitation of a film means the impression of an indelible record of that film on the minds of every film-goer in the country.

By a concerted arrangement with two of the widest mediums of public approach, United Artists Corporation has obtained for Charlie Chaplin's new feature comedy, "The Gold Rush" a national exploitation tie-up which every exhibitor in the country can turn to direct local benefit, with tremendous box-office stimulation resulting.

Songs and Records

It is a tie-up with two of the largest song publishing houses and a phonograph record manufacturing concern whose combined product circulation reaches practically into every home in the country in which there is a film theatre patron.

These songs and records insure, for the first time in the history of the cinema, a perfect radio tie-up, nation-wide in scope. Such a tie-up has been sought by distributors and producers since the popularity of the radio.

The genius of Chaplin dominates this extraordinary arrangement, joining the exhibitor and the music houses in this instance in a natural link of mutual benefit.

Extent of Tie-up

The tie-up is built around two fox trot ballads composed by the world's greatest comedian. Both are expected to become big song hits, and the concerns issuing them are prepared to spend big sums exploiting them to show their confidence in their success.

The music publishing houses are Irving Berlin, Inc. and M. Witmark and Sons, the two largest song hit publishers in the world.

The phonograph manufacturer is the Brunswick Company, one of the leaders in the record reproducing field.

These three tremendous concerns have agreed to throw their entire resources for public contact, embracing a combined representation of over 35,000 dealers.

Tremendous Co-operation

Newspapers, window displays, radio and all manner of advertising devices which these concerns employ in bringing their products before the public will all make direct reference to Charlie Chaplin as the star of "The Gold Rush."

(Continued on page 2)

What Music Tie-up Means

Every exhibitor should study in detail the account of the music exploitation tie-up on "The Gold Rush," Charlie Chaplin's greatest film comedy, consisting of two song numbers written by Chaplin to be issued in sheet form and on phonograph records.

It is the most wide-reaching scheme for public contact ever arranged.

It links with the showing of "The Gold Rush":—

The national publicity and advertising resources of Irving Berlin, Inc., and M. Witmark and Sons, the two biggest song publishing houses in the country.

The publicity and advertising resources of the Brunswick phonograph record company, one of the nation's most extensive advertisers.

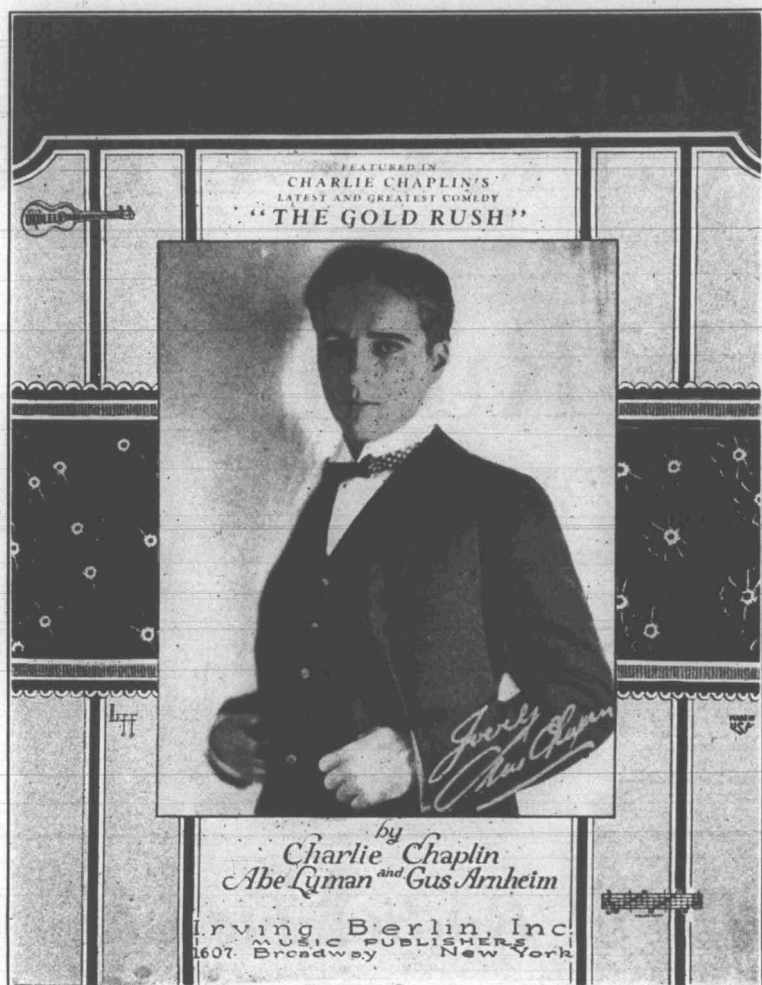
A total of 35,000 dealers handling the product of the three concerns named above.

A perfect, nation-wide radio tie-up. These songs, written during the filming of "The Gold Rush," will be sung coincident with the showing of the picture, on every broadcasting program in the country.

The announcement of Charlie Chaplin in "The Gold Rush" in all advertising and on the covers of each of the Chaplin songs which the Berlin and Witmark houses will issue, and similarly in the advertising of the new double disc Brunswick record.

An opportunity for exhibitors to get direct mention of the showing of the picture at their theatre in the local advertising of music houses, and to use these songs as features of their musical programs.

Cuts Showing Sheet Music on Chaplin Songs



(Continued from page 1)

Exhibitors can cooperate with the dealers advertising these products locally so that the names of their theatres playing "The Gold Rush" may be included in this advertising copy.

Newspaper critics have loudly acclaimed "The Gold Rush" as not only the greatest comedy ever filmed, but the surpassing film contribution to the screen since "The Birth of a Nation."

It again brings to the screen the Charlie Chaplin which the world knows and loves—the wistful little figure who seems to embody all the pathos of humanity. These songs, from the gifted pen of the comedy genius, will focus public attention indelibly on this great comedy.

Music Publishers Helping

The three music houses are cooperating with United Artists Corporation with a thoroughness that has never been surpassed. They have obtained from United Artists Corporation the names of every exhibitor who has booked "The Gold Rush" to date, and are forwarding these names to their respective local dealers with instructions to cooperate with these exhibitors to the fullest. As additional bookings are made, the names of exhibitors will be sent out.

Irving Berlin, Inc., has brought out a fox trot number "Sing a Song," by Charlie Chaplin, Abe Lyman and Gus Arnheim.

On the title page of the song is an announcement of "The Gold Rush," Chaplin's greatest comedy, and a picture of Chaplin.

Publicity contacts will be maintained through advertising and exploitation matter to be furnished the 8,000 dealers who deal directly through Irving Berlin.

M. Witmark and Sons is publishing "With You, Dear, in Bombay," an oriental fox trot by Chaplin which is expected to create a furore. Words and music are by Chaplin.

On the cover of this song is a full length picture of Chaplin in old-time character make-up, and a circular insert of the Charlie of real life, with his signature below.

Beside the picture of the derby hat and baggy-trousered Charlie is the caption "As he appears in his latest feature picture 'The Gold Rush.'"

Free Copies for Radio

Both sheet music houses will supply free through their dealers all necessary copies of vocal and dance orchestrations which exhibitors may require for radio purposes, or for use in their theatres as features of their musical programs and exit numbers.

Irving Berlin, Inc. and M. Witmark and Sons will furnish as many title pages as desired for window tie-ups and in return, exhibitors can furnish stills from the "Gold Rush" for windows. All dealers will put cards in windows announcing the date and theatre which will make the theatre tie-up 100%.

Dealers have been instructed to get in touch with the exhibitors whose names are supplied them, BUT UNITED ARTISTS CORPORATION ADVISES EXHIBITORS NOT TO WAIT FOR THE DEALER TO SEEK THEM OUT to take advantage of this offer.

Direct information can be had at Irving Berlin, Inc., from that company advertising manager, Ben Bloom, at the Berlin offices, 49th Street and Broadway, New York City; or Jules Witmark, care of M. Witmark & Sons, 1650 Broadway, New York City.

These companies will cooperate further in lending the services of their staff pluggers for whatever radio, concert and theatre appearances exhibitors may suggest.

Phonograph Advertising Aid

Equally whole-hearted cooperation will be extended by the Brunswick Phonograph Company, which is bringing out the two Chaplin songs on a double disc record, which will be ready for public release about the same time as "The Gold Rush."

The Brunswick Company also is supplying the exhibitor booking list to its dealers. This record is listed as No. 2912, and was recorded by Abe Lyman's famous California orchestra—WITH CHARLIE CHAPLIN PLAYING THE VIOLIN.

The Brunswick Company is an extensive advertiser. In all national and local advertising and publicity campaigns for this record, direct mention will be made of "The Gold Rush."

Exhibitors booking the picture should get in touch with Brunswick dealers in their district and cooperate to get the name of their theatres included in the phonograph ads.

In return the exhibitor can stage some kind of contest for which Chaplin records will be offered as prizes.

Dealers and Window Displays

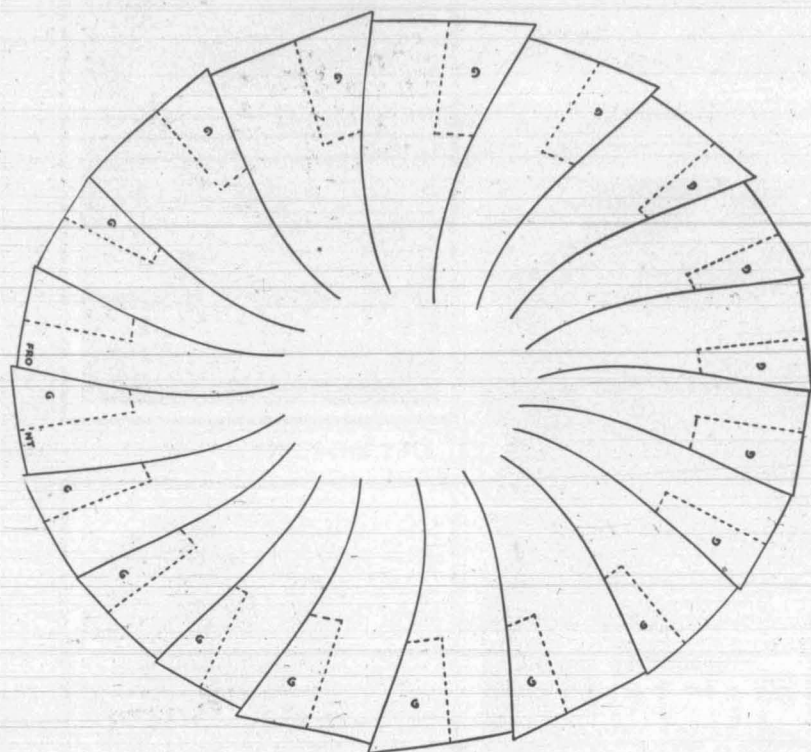
Every Brunswick dealer will use stills in windows along with phonograph records and cards carrying theatre and date of showing, giving you another 100 per cent window tie-up.

For direct communication with Brunswick regarding this feature, exhibitors should refer to H. Don Leopold, advertising manager, Brunswick Phonograph Co., 635 South Wabash Ave., Chicago.

As an example of what this cooperation means, 300 music dealers in New York agreed through Emerson Yorke to cooperate in direct tie-ups when "The Gold Rush" opened at the Mark Strand Theatre.

With national radio scope, national and local advertising and publicity and the exploitation stunts to which the songs of the comedy genius lend themselves, this tie-up offers exhibitors one of the greatest opportunities for perfect exploitation ever devised, in the opinion of Hiram Abrams, president of United Artists Corporation.

Stir Up Your City With Famous Chaplin Hat



How to Make the Chaplin Derby

The United Artists Corporation exploitation department has devised a paper cut-out of a Chaplin derby which you can secure, as explained elsewhere in the exploitation book, to give away to your patrons. You might arrange with a local paper to print these cut-outs as a Sunday children's page feature. You can get advertising by supplying these hats to newsboys.

Other Chaplin features which will find favor with the kids are mustaches and canes, which you can get at very slight cost from local manufacturers to be distributed to your patrons.

FIRST: Cut out the brim of the hat around its outline and cut out the oval center piece inside the brim. Now cut apart all the little flaps that are around the inside of the brim and when they are all cut bend each one up on its dotted line so that they all stand up straight. The brim now looks like A.

SECOND: Cut out the oval-shaped crown of the hat along its ir-

regular saw-toothed outline. Now cut in toward the center along the solid curved lines. Each flap has upon it a portion bound by a dotted line with the letter G in the center. Put GLUE on these portions, one at a time, being sure to get it even along the dotted vertical line near the center of each flap. When you have glue on one flap slide it under the next flap to the left far enough to meet the vertical dotted line and raised enough to have the bottom of each flap in line with the ones next to it. After four or five flaps are glued together the crown will begin to take shape and will look like B.

The flaps all being pasted together the crown will look like C.

THIRD: Put a band of glue on the OUTSIDE of the crown all around the bottom part. The glue should be about one-half inch high.

FOURTH: Take the brim in both hands and pull it down over the crown like D, and attach the flaps to the band of glue on the crown.

The CHARLIE CHAPLIN HAT is now finished and should look like E.

Shoe Store Tie-up

A diverting feature to tie-up with a shoe store would be a duplicate of the shoes worn by Charlie Chaplin in "The Gold Rush." An old, shabby pair of exaggerated size would do. A window card should call attention to the fact that shoes similar to these, worn by Charlie Chaplin in "The Gold Rush" at the Theatre, have carried Charlie to fame and fortune. But there is only one Chaplin, and for the rest of the world a pair of smart, comfortable shoes such as appear in the window of the shoe company are necessary to win the respect of the world. Pictures of Charlie and stills from "The Gold Rush" should supplement this display.

Candy Store Scheme

Candy stores and soda fountains can be utilized to help put over your exploitation of "The Gold Rush."

In connection with the showing of "The Gold Rush" at Sid Grauman's Egyptian Theatre, Hollywood, one of the leading confectioners made a specialty of "gold nuggets."

These were two candy nuggets in a small canvas bag, resembling the gold prospector's "poke." On the bag was printed "Gold Nuggets from (name of candy company)." These bags were distributed at the theatre with the compliments of the candy company.

Such an arrangement can be made with some confectioner in your city. They make an attractive advertising feature for both the candy company and your theatre.

A "Gold Rush" sundae could be made the soda fountain feature of a refreshment place in the vicinity of your theatre.

Order the Charlie Chaplin hat direct from Pace Press, No. 207 West 25th Street, New York City. Price—\$9.50 a Thousand, with an additional \$1.50 for imprinting.

Signed Chaplin Statement

Here is a signed statement by Charlie Chaplin which every bank will be glad to give a big play:

"The only 'Gold Rush' in which every man, woman and child can be absolutely sure of finding riches is the rush to the bank with the weekly pay check. Habit is the hardest thing in life to overcome—that's why I think everybody should form the habit of saving as early as possible."

(signed) Charles Spencer Chaplin

"Charlie Chaplin is appearing at the.....Theatre this week in his greatest comedy 'The Gold Rush.'"

Essay Contest on Saving

Another tie-up bank suggestion is an essay contest on saving for school children. The bank should announce this contest, advising children to see "The Gold Rush" at your theatre. For the best letters from a school child pointing out why the gold-seekers would have been better off by staying at home and saving systematically—or on a subject of kindred thought—prizes should be offered.

POSTERS



CHARLIE CHAPLIN
"THE GOLD RUSH"

ONE SHEET N°1.



CHARLIE CHAPLIN
"THE GOLD RUSH"

ONE SHEET N°2.



CHARLIE CHAPLIN
"THE GOLD RUSH"

THREE SHEET N°1



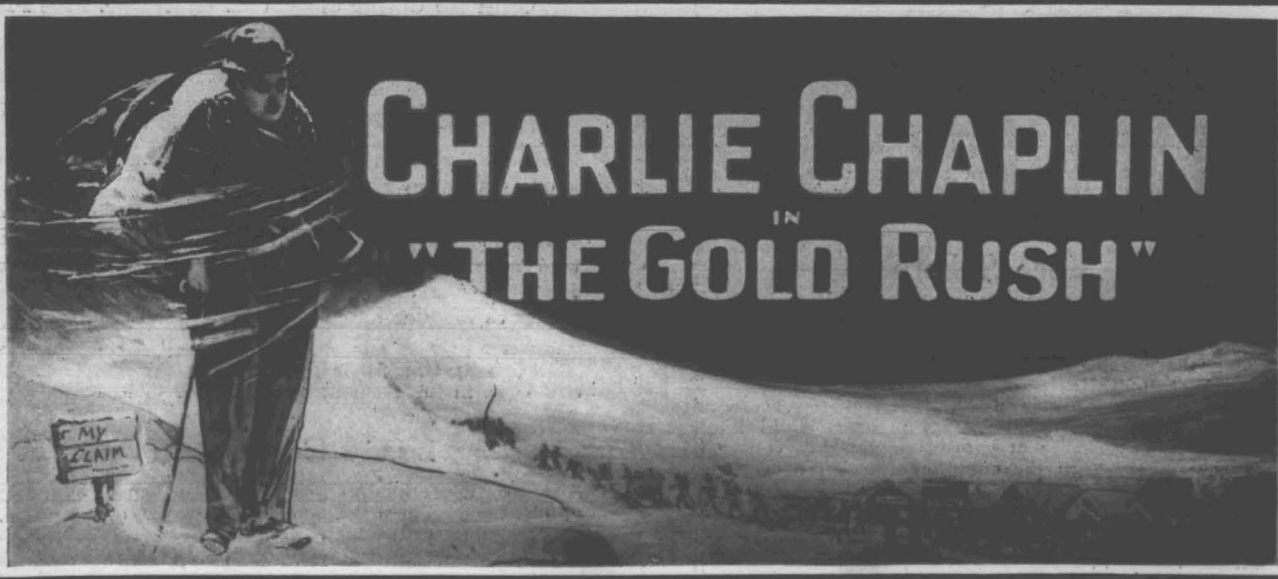
Charlie Chaplin
"THE GOLD RUSH"

SIX SHEET



CHARLIE CHAPLIN
"THE GOLD RUSH"

THREE SHEET N°2



CHARLIE CHAPLIN
"THE GOLD RUSH"

24 SHEET

Poster Prices—One sheet, 12 cents; three sheet, 36 cents; six sheet, 72 cents; 24-sheet, \$2.00

Special 24-Sheet, Window Card and Two Slides

Charlie Chaplin IN THE GOLD RUSH

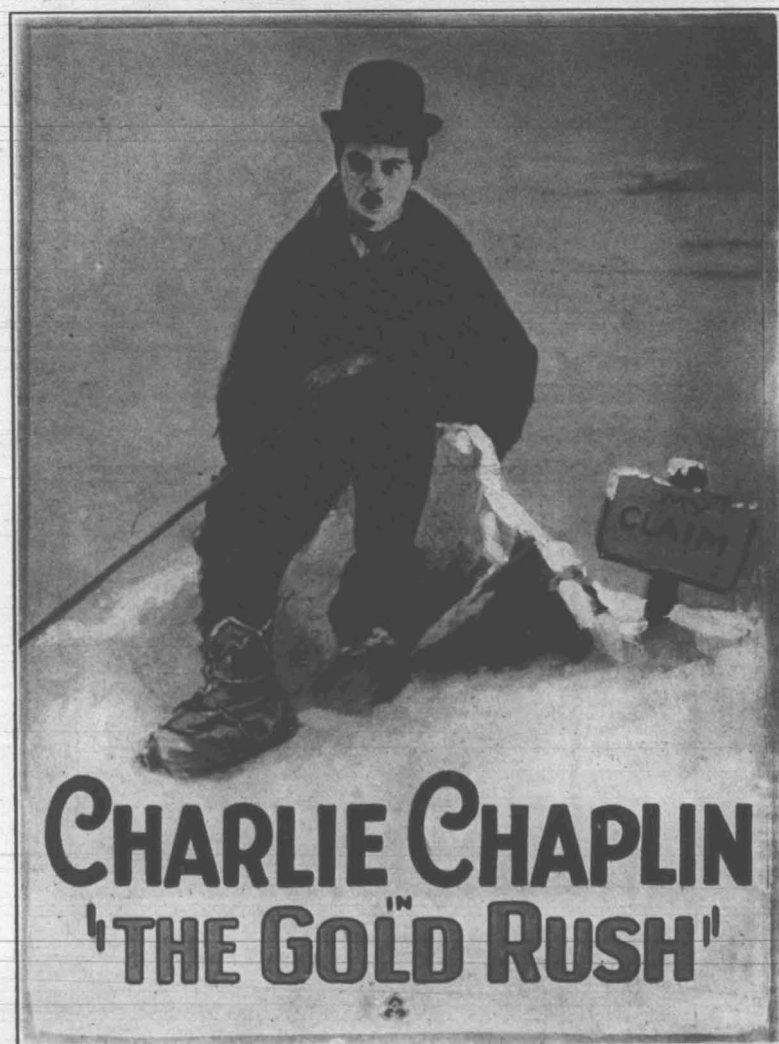
Special Block Letter 24-Sheet—Price \$2.00



Slide No. 1—Price 15 cents



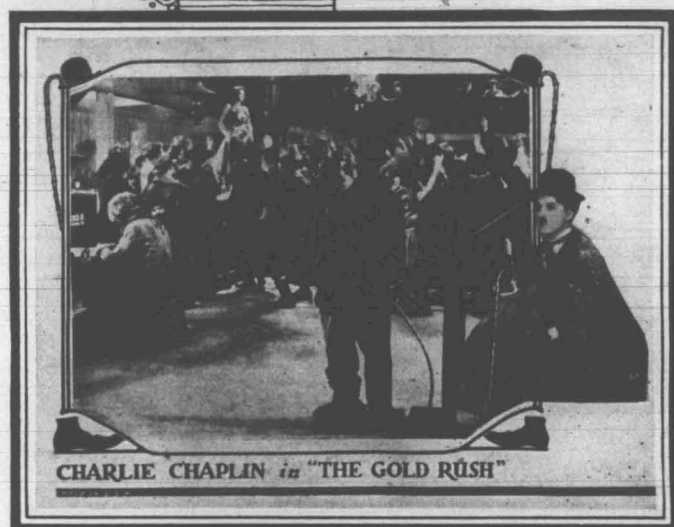
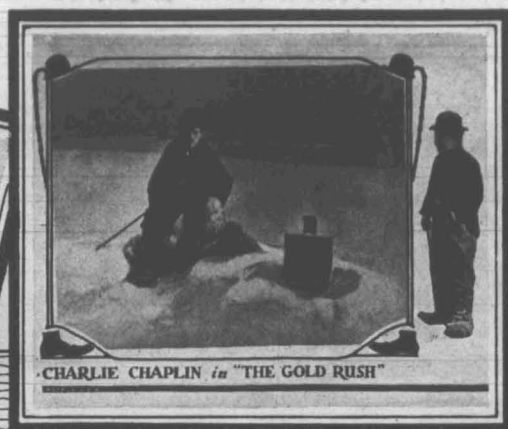
Slide No. 2—Price 15 cents



Window Card—Price 10 cents

Trailers on "The Gold Rush" can be ordered by exhibitors direct from National Screen Service, Inc., No. 126 West 46th Street, New York City; No. 845 South Wabash Avenue, Chicago, or No. 917 S. Olive Street, Los Angeles.

Exceptional Hand-Colored Lobby Display



Hand-colored
22x28 Lobby
Display. Two in
a set. 40 cents
each. 80 cents a
set



Hand-colored
11x14 Lobby
Card. Eight in
a set. 75 cents
a set



General Exploitation and Prologue Suggestions

"The Gold Rush" a Tremendous Magnet That Will Draw Dollars Into the Box-office

Follow the rush to "The Gold Rush."

Mr. Exhibitor, here is the greatest gold field uncovered since the Klondike rush to Alaska in '96.

You don't have to trek across wastes of blinding snow and ice to tap the riches of this gold mine.

Charlie Chaplin's greatest comedy, "The Gold Rush" is a lodestone—a magnet which will bring prospectors in search of amusement right to your door.

You, Mr. Exhibitor, know that you don't have to struggle like those prospectors who fought their way to Alaska in order to find gold with a Charlie Chaplin comedy. And when you book Chaplin you don't gamble on a claim that won't "pan out."

Every Chaplin comedy you ever staked out has been a pay claim! You know that.

Greatest Chaplin Comedy

And now, in "The Gold Rush," you have the greatest comedy Charlie Chaplin has ever made. Critics are unanimous in declaring it so, and the results in cities where "The Gold Rush" is now being shown are proving overwhelmingly that the critics are right.

For centuries scientists have been laboring in a fanatical effort to manufacture gold. It has remained for the inimitable Charlie to prove that alchemy is possible. In "The Gold Rush" Chaplin, by his comedy genius, will make gold for you, Mr. Exhibitor. He has done it often before, but never as handsomely as he will now—no matter what the cost is to you. Your box office window will show the benefit long after "The Gold Rush" has had its run.

Charlie Chaplin spent nearly two years of tireless labor making "The Gold Rush" not only the supreme effort of his illustrious career—but THE GREATEST COMEDY EVER MADE.

That he more than succeeded is evidenced by the verdict of authorities in rating it on a par with the greatest films of any kind ever made, even comparing it favorably with "The Birth of a Nation."

Public Everywhere Anxious

The public knows the verdict that critics have placed on "The Gold Rush." The public that has waited for Charlie the weary months he spent in the absorption of this mighty effort, is anticipating the date of the opening at your theatre in order to start a gold rush for you, Mr. Exhibitor.

Such a great comedy and great event as the coming of "The Gold Rush" to your theatre needs no strenuous exploiting.

You do not need the laborious methods of the men who mush over the snowy wastes of Alaska to "moil for gold" in order to extract the pay ore.

The mere fact that Charlie Chaplin is coming to your theatre in the greatest comedy ever filmed is an exploitation fact sufficient to draw you capacity houses throughout the run of "The Gold Rush."

But, in the spirit of the miner, United Artists Corporation exploitation department is including in this press book exploitation suggestions which will help you work your claim more efficiently.

Exploitation Suggestions

Don't forget that Charlie Chaplin is the best loved friend of the children. Capitalize on this popularity. There is a new generation of youngsters to add to the past generation who have taken Charlie to their heart.

The Chaplin walk, the Chaplin hat, shoes, cane, and costume should be restored in favor with the youngsters. In this press book will be found suggestions which will help you carry out this feature.

You have the greatest box-office magnet ever offered in "The Gold Rush." Let your slogan be: "Follow the Rush to 'The Gold Rush.'"

Don't overlook the chance "The Gold Rush" offers to tie-up with your local banks.

The big savings banks advertise in newspapers. Pick out one that will cooperate with you.

You might try this idea. Announce in your lobby that any child in your theatre neighborhood under ten years of age, whose parents take it to see Charlie Chaplin in "The Gold Rush," will receive a ticket, which, when taken to a designated bank, or neighborhood branch, will entitle it to \$1 credit toward the opening of a savings account. A bank which offers to open such accounts for children should be willing to make the offer through your theatre—as long as it gets the business.

Another Bank Tie-up

A "Gold Rush" window display would be an attractive and appropriate window tie-up with banks. Supplementing stills from "The Gold Rush" and a large photograph of Charlie Chaplin should be posters emphasizing the golden results of thrift and systematic savings.

An example of a window card is the following:

SEE Charlie Chaplin in his great comedy, "The Gold Rush" at the Theatre this week.

THINK of the gold-seekers who rush wildly from country to country at every report of a new gold discovery, only to return empty handed.

SAVE yourself the empty-handedness of chasing a vain lure. By the slower but certain method of putting part of your earnings into a savings account you will be better provided for in old age than those who follow the lure of "The Gold Rush."

Description of Prologue Used by Sid Grauman for "The Gold Rush"

Curtain rises on an Arctic scene. A panorama of gleaming hummocks of ice receding in notched tiers into a snowy mountainside. A few Eskimo igloos huddled together. A couple of sea lions flounder about as the scene opens, then waddle slowly off.

There is a flurry of snow, and out through the drift labors the figure of a man, in whose familiar walk and garb is an impersonation of Charlie. Picking out a convenient ice hummock, he stretches out and falls fast asleep.

He dreams, and out of the vision of his slumber gorgeous female apparitions, clad in glistening silver raiment of fantastic design, emerge beautiful and shimmering from a trap below stage.

They represent the spirit of the North. They promenade around the stage until, at a signal, they vanish back into the trap. Following closely after comes a white clad solo dancer, pirouetting gracefully, and wafting an air ball through the maizes of a beautiful dance.

The dancer gives way before a swarm of eighteen white fur-robed figures—six men and twelve girls—who rush on and do a gay skating dance to waltz time. This number is especially well received by the audience.

The scene then switches to an interior of an Alaskan saloon.

The scene changes. The stage dims, and the Arctic exterior is blocked out by a black drop, the center of which is cut out. The center lights up to reveal a portion of the interior of an Alaskan saloon, in which is grouped typical characters of a gold rush camp. There are several songs here.

The scene cuts back to the sleeping Charlie, alone on his ice hummock. It storms again, and through the drift pass a string of men, to pass in single file up the icy mountainside—the fortune hunters of the gold rush.

Charlie awakes and waddles up the icy path to join them in a grand march as a finale.

Then the picture.

The Charlie Chaplin Walk

The "Charlie Chaplin Walk" is still as provocative of laughter as ever. Besides, there is a newer generation coming up, and the Chaplin-esque antics have become a tradition which will survive with boydom like tops, marbles, etc.

Stage a Charlie Chaplin walking contest for the kids in your neighborhood. The kids can dig up derbies, coats and pants discarded by their dads.

Street Ballyhoo

For a street ballyhoo, nothing can surpass a Chaplin imitation, playing pranks on passers-by, walking in the Chaplin manner, etc.

A variation of this, based on "The Gold Rush" would be Charlie with a pack mule, carrying over the saddle bags signs announcing the showing of "The Gold Rush" at your theatre.

Another Chaplin ballyhoo would be a person dressed like Charlie, with a pack on his back suspended from his cane, consisting of a sock, a toothbrush and a handkerchief, with an announcement sign spread across his back.

Road Mapping Idea

Draw attention to the showing of "The Gold Rush" at your theatre by "road mapping." At intervals on the streets which give on to that on which your house is located place tack cards with arrows pointing the way, under which should be printed:

"Follow the arrow to Charlie Chaplin's greatest comedy, 'The Gold Rush,' now showing at the Theatre."

"THE GOLD RUSH"

Beautifully colored, handsomely made and attractively printed heralds on "The Gold Rush" can be obtained by exhibitors only from

The LONGACRE PRESS, Inc.

427-431 WEST 42nd STREET

NEW YORK, N. Y.

The heralds Must Be Ordered Direct from Longacre Press. Do not order from United Artists Corporation Exchanges.

The prices are as follows;

1,000 to 5,000 at \$3.75 per M.

6,000 to 10,000 at \$3.50 per M.

11,000 and over at \$3.25 per M.

Dating extra at \$1.25 per M.

Send Money Order or New York Draft
Longacre Press will send parcel-post C.O.D charges col.

Postal Telegraph Company Tie-up

POSTAL TELEGRAPH - COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

TELEGRAM

TELEGRAMS
TO ALL
AMERICA



CABLEGRAMS
TO ALL
THE WORLD

RECEIVED AT

This is a fast Telegram unless otherwise indicated by signal after the number of words—“Blue” (Day Letter) “N. L.” (Night Letter) or “Nite” (Night Telegram)

DELIVERY NO.

STANDARD TIME
INDICATED ON THIS MESSAGE

Form 16

279S PK 20 2 EXTRA

HOLLYWOOD CALIF 450P JULY 9 1925

CHARLES CHAPLIN

CHAPLIN STUDIO HOLLYWOOD CALIF

CONGRATULATIONS ON THE SUCCESS THE GOLD RUSH IS
ENJOYING AT HOLLYWOOD EGYPTIAN THEATRE STOP ITS
A GREAT PICTURE

MARY PICKFORD

DOUGLAS FAIRBANKS

501P

Details of Postal Telegraph Company Tie-up and How to Get Best Results

The Postal Telegraph Company is going to carry the message of Charlie Chaplin's triumph in the greatest comedy ever filmed, "The Gold Rush."

Through a tie-up arranged by United Artists Corporation exploitation department, the Postal is going to display in the windows of all its offices everywhere, wires from the idols of filmdom congratulating Chaplin on the showing of "The Gold Rush" at its world's premiere, Los Angeles, and which they attended.

The Postal Telegraph Company has 1,200 branch offices in the United States.

Each local branch will display during the run of "The Gold Rush" in your city a tie-up poster.

In the center of the poster will be a photograph of Charlie, surrounded by the messages of congratulations from the most famous personages in the world—the great screen stars.

This poster will be a direct tie-up with your showing of "The Gold Rush" by announcing that it is playing at your theatre.

The messages will be signed by Mary Pickford, Douglas Fairbanks, Rudolph Valentino, William S. Hart, Norma Talmadge, Constance Talmadge and Buster Keaton.

What better commendation can the public get as an incentive for seeing "The Gold Rush" than the glowing tributes the biggest stars paid to Charlie Chaplin the night of the world opening of his picture?

The telegrams are copies of those sent personally by the above named stars on the opening night.

Hollywood's motion picture industry does a tremendous business with the Postal Telegraph Company. In return, this great organization is entering heartily into the proposal to let the world see what the biggest stars in their personal telegrams think of "The Gold Rush."

"The Gold Rush" opened at Grauman's Egyptian Theatre, Hollywood, to the most brilliant assemblage which ever graced such an occasion.

Telegrams in great volume inundated Chaplin, proclaiming "The Gold Rush" the greatest screen achievement, not only in comedy but in all the field of photoplay art, since "The Birth of a Nation."

This tie-up was arranged through the courtesy of E. L. Thornbrough, national advertising director of the Postal Telegraph Company, who has offered all the facilities of his company to assure perfect co-operation.

On another page in the press book of "The Gold Rush" exhibitors will find copies of the telegrams used in this tie-up. United Artists Corporation strongly urges exhibitors to use them in their lobby display.

Also use one each day in your newspaper advertising, as the public will be very interested in reading the opinions and commendations of such great stars whose names are signed to the wires.

Here Are the Telegrams

Get sending blanks from your local Postal agency and copy these messages just as given here with typewriter and then make a lobby display of them. The above cut on this page will show what messages, properly copied, will look like. Here they are:

279S PK 20 2 EXTRA

HOLLYWOOD CALIF 450P JULY 9 1925

CHARLES CHAPLIN

CHAPLIN STUDIO HOLLYWOOD CALIF

CONGRATULATIONS ON THE SUCCESS THE GOLD
RUSH IS ENJOYING AT HOLLYWOOD EGYPTIAN
THEATRE STOP ITS A GREAT PICTURE

MARY PICKFORD

DOUGLAS FAIRBANKS

501P

Chaplin Telegram and One Column Newspaper Cuts

175S U 25

HOLLYWOOD CALIF 107P JUNE 27 1925

CHARLES CHAPLIN

CHARLES CHAPLIN STUDIOS

1420 LA BREA HOLLYWOOD CALIF

PLEASE ACCEPT MY WARMEST CONGRATULATIONS ON THE GOLD RUSH ONCE MORE YOU HAVE BEEN THE BIG FACTOR IN MAKING MOTION PICTURE HISTORY BEST WISHES ALWAYS

NORMA TALMADGE

127 PM

178S U 40

HOLLYWOOD CALIF 105P JUNE 27 1925

CHARLES CHAPLIN

CHARLES CHAPLIN STUDIOS

1420 LA BREA HOLLYWOOD CALIF

I HAVE JUST SEEN THE GOLD RUSH AND CANNOT RESIST THE URGE TO TELL YOU HOW MARVELOUS I CONSIDER IT TO BE CERTAINLY IT IS YEARS AHEAD OF ANY PICTURE OF THE KIND AND UNDOUBTEDLY WILL BE AN OVERWHELMING SUCCESS

CONSTANCE TALMADGE

134 PM

141S D 27

HOLLYWOOD CALIF 1125A JUNE 27 1925

CHARLES CHAPLIN

GRAUMANS EGYPTIAN THEATRE HOLLYWOOD CAL

CONGRATULATIONS ON THE GOLD RUSH IT IS MARVELOUS I NEVER LAUGHED SO MUCH IT HAS A SUBTLE ARTISTRY AND DEEP UNDERSTANDING OF LIFE KINDEST PERSONAL REGARDS

RUDOLPH VALENTINO

1145A

194S U 59

HOLLYWOOD CALIF 1256P JUNE 29th 1925

CHARLES CHAPLIN

CHAPLIN STUDIO HOLLYWOOD CALIF

GOLD IS WHEREVER WE FIND IT THE POCKET WAS IN YOUR BRAIN GOING TO ALASKA MERELY MADE IT A HIGHER GRADE DONT LET ATTAINMENT BE THE END OF DESIRE PUT YOUR THUMB PRINT ON A WHOLE LOT MORE YOUR DRAMA IS GREAT AND AS FOR THE COMEDY I HAVENT HAD ROOM FOR A LAUGH SINCE SEEING THE GOLD RUSH

BILL HART

125P

174S U 14

HOLLYWOOD CALIF 107P JUNE 27 1925

CHARLES CHAPLIN

CHARLES CHAPLIN STUDIOS

1420 LA BREA HOLLYWOOD CALIF

CONGRATULATIONS ON THE GOLD RUSH IT IS CERTAINLY THE MOST IMPRESSIVE COMEDY EVER MADE

BUSTER KEATON

126P



CHARLIE CHAPLIN in "THE GOLD RUSH"

BB-1—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents



CHARLIE CHAPLIN in "THE GOLD RUSH"

BB-2—One Column Scene Cut (coarse) for Newspaper Use. Price 30 cents. Mats 5 cents



Charlie Chaplin and his white Chow in a scene in his new ten-reel comedy, "The Gold Rush," which is being heralded everywhere as the greatest laugh special ever made. It is scheduled for early fall release by United Artists Corporation.—B.

Special Publicity—One Column Cut for Newspapers. Price 30 cents. Mats 5 cents. Order by Letter B



Charlie Chaplin coming in out of the cold in his new feature length comedy, "The Gold Rush," which is scheduled for early United Artists Corporation release.—A.

Special Publicity—One Column Cut for Newspapers. Price 30 cents. Mats 5 cents. Order by Letter A

Two and Three Column Scene Cuts for Newspapers



CHARLIE CHAPLIN in "THE GOLD RUSH"

BB-3—Two Column Cut (coarse) for Newspaper Use.
Price 50 cents. Mats 10 cents



CHARLIE CHAPLIN in "THE GOLD RUSH"

BB-4—Two Column Cut (coarse) for Newspaper Use.
Price 50 cents. Mats 10 cents



CHARLIE CHAPLIN in "THE GOLD RUSH"

BB-5—Three Column Cut (coarse) for Newspaper Use. Price 75 cents. Mats 20 cents

Three Column Special Publicity Cuts



The famous Charlie Chaplin feet being warmed in a "fireless cooker" in an Alaskan miner's hut: The scene is from Chaplin's forthcoming ten-reel comedy, "The Gold Rush," scheduled for early fall release through United Artists Corporation. The story deals with the early days of the Klondyke gold stampede.—E.

Special Publicity—Three Column Cut for Newspaper Use. Price 75 cents. Mats 20 cents.
Order by Letter E



"Greater love hath no man than this." A scene from Charlie Chaplin's new feature length comedy, "The Gold Rush," which deals with the early Klondyke stampede days and is scheduled for early fall release through United Artists Corporation.—F

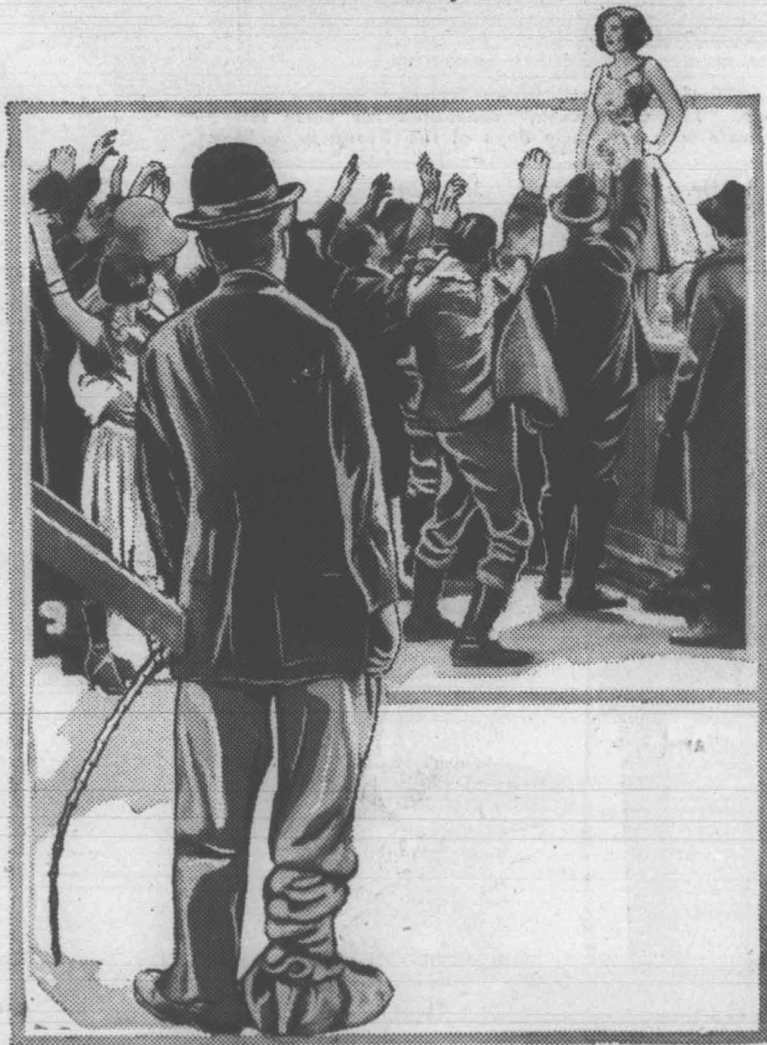
Special Publicity—Three Column Cut for Newspaper Use. Price 75 cents. Mats 20 cents.
Order by Letter F

Special Publicity and Special Advertising Cuts



A sad-looking Charlie Chaplin in his greatest laugh-producing comedy, "The Gold Rush," which is being made ready for early fall release through United Artists Corporation. The picture deals with the early rumpedes into the Klondyke country.—C.

Special Publicity—Two Column Cut for Newspapers. Price 50 cents.
Mats 10 cents. Order by Letter C



If there is any doubt as to the identity of the man in the foreground, just look at the trick cane and the funny feet. Then you'll know it's a scene from Charlie Chaplin's forthcoming feature length comedy, "The Gold Rush," scheduled for early fall release through United Artists Corporation.—D.

Special Publicity—Two Column Cut for Newspapers. Price 50 cents.
Mats 10 cents. Order by Letter D



BBD-6—Two Column Special Advertising Cut To Be Used for Any Sized Display. Price 50 cents. Mats 10 cents

Strong-Pulling One and Two Column Ads



IN "THE GOLD RUSH"

*A Dramatic Comedy
Written and Directed by
CHARLIE CHAPLIN*

"This is the picture
that I want to be
remembered by"
Says Charlie Chaplin
of "The Gold Rush"
the greatest comedy
ever presented.



BBD-1—One column Advertising Cut.
Price 30 cents. Mats 5 cents.



CHARLIE CHAPLIN

in "THE GOLD RUSH"

*A Dramatic Comedy
Written and Directed by
Charlie Chaplin*

**A Real Love
Story, tenderly sweet,
strangely pathetic, yet
full of funny angles,
threads through this
Great Comedy**
That hits a new note
and turns tragedy into
hilarious laughter.

**Charlie
Chaplin**

Never was funnier, his
antics more laughable

BBD-3—Two column Advertising Cut. Price 50 cents. Mats 10 cents.

Ad Cuts That Pull and Demand Attention



CHARLIE CHAPLIN

in "The
GOLD RUSH"

*A Dramatic Comedy
Written and Directed by
CHARLIE CHAPLIN*

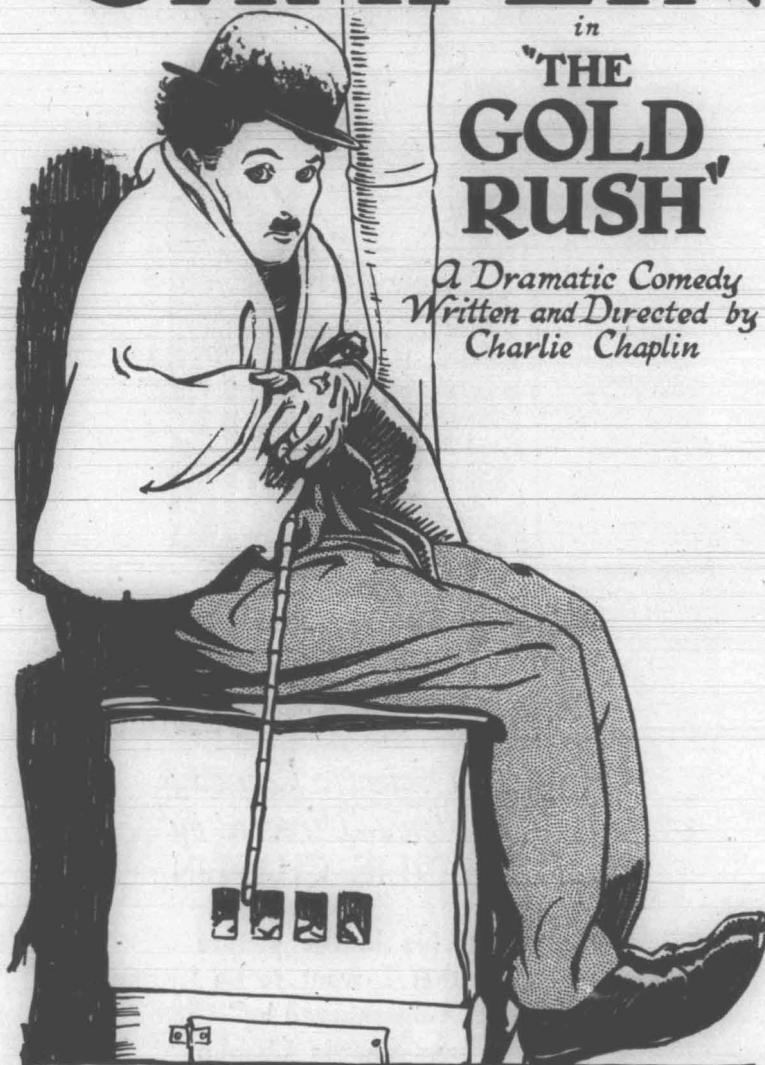


BBD-2—One column Advertising Cut.
Price 30 cents. Mats 5 cents.

CHARLIE CHAPLIN

in
**"THE
GOLD
RUSH"**

*A Dramatic Comedy
Written and Directed by
Charlie Chaplin*



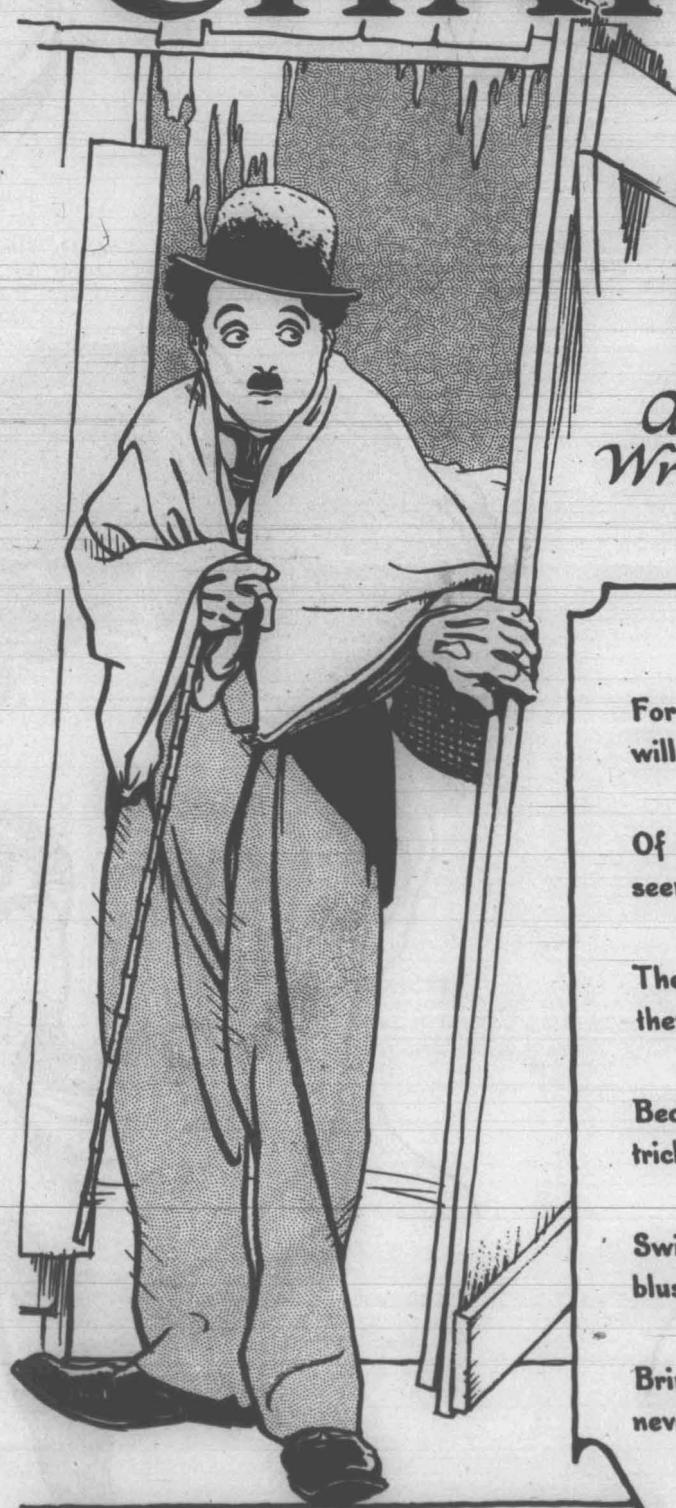
The Chaplin Genius

Switches the hardships and heartbreaks of humanity's every day life into hilarious fun and uproarious laughter. Yet there is the Chaplin the whole world laughs at - Chaplin of the big shoes, trick derby, little cane, the baggy trousers and the funny, shuffling walk.

BBD-4—Two column Advertising Cut. Price 50 cents. Mats 10 cents.

This Three Column A Will Bring 'Em to Box-office

CHARLIE CHAPLIN



in
**'THE
GOLD
RUSH'**

*A Dramatic Comedy
Written and Directed by
Charlie Chaplin*

Man's Greed

For gold turned into comedy that will rock you with laughter.

Hardships

Of the Klondike stampede made to seem uproariously funny.

Hunger Pangs

The basis of antics so clever that they make you forget pain.

Lovesickness

Becomes the foundation for Chaplin tricks that rouse hilarity.

Blizzards

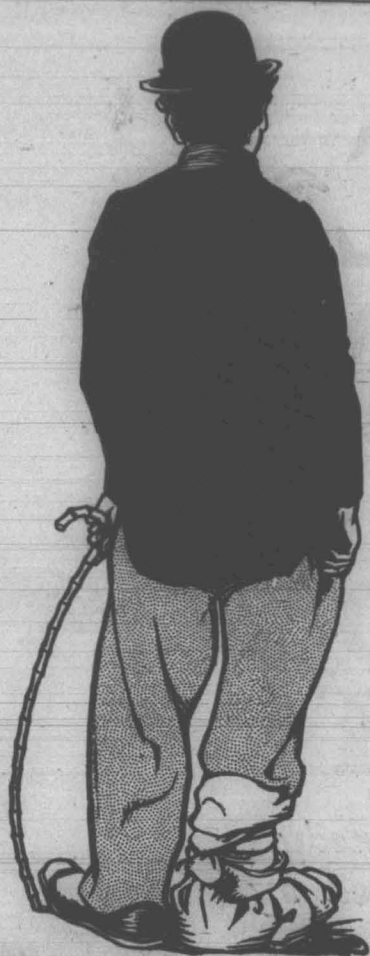
Switched into boisterous gales and blustery shouts of glee.

Freezing Cold

Brings the warmth of laughter that never ceases, always increases.

BBD-5—Three column Advertising Cut. Price 75 cents. Mats 20 cents.

One and Two Column Star Line Cuts, Ads or Publicity



BBD-7—One column Special Star Line Cut for Advertising or Publicity. Price 30 cents. Mats 5 cents.



BBD-9—One column Special Star Line Cut for Advertising or Publicity. Price 30 cents. Mats 5 cents.



BBD-11—One column Special Star Line Cut for Advertising or Publicity. Price 30 cents. Mats 5 cents.



BBD-8—Two column Special Star Line Cut for Advertising or Publicity. Price 50 cents. Mats 10 cents.



BBD-10—Two column Special Star Line Cut for Advertising or Publicity. Price 50 cents. Mats 10 cents.

First Advance Stories—Cast and Synopsis

"THE GOLD RUSH" IS CHAPLIN'S GREATEST

Super-Comedy Booked as Feature
Attraction by the Blank
Theatre Manager

At last, the world's foremost comedian, Charlie Chaplin, has launched his greatest comedy, "The Gold Rush," on the sea of popular fancy. Announcement is made by Manager of the Theatre, that he has paid the record price for any photograph ever shown in and that the celebrated star's new United Artists Corporation release comes here next

For sixteen months, Charlie Chaplin worked on this production. During that time he was practically a hermit—recluse to all, save his studio associates. Only the vaguest announcements of progress on "The Gold Rush" came from his studio.

The factory system of movies, and the consequent mediocrity as an art, have in Charlie Chaplin an example of the opposite production method in this dramatic comedy. It has been made with the artist's necessary leisure. It was never restricted by definite schedule or time-clock methods, but inspired by Chaplin with a passion for perfection as his only taskmaster.

When Chaplin works, he burrows into solitude. He broods, agonizes, sweats comedy and its dramatic counterbalance from his soul. He creates by inspiration. When the mood is upon him, he toils feverishly. Then he may rest and brood again for weeks—and always when the productive throes are upon him he is sensitive to the thumpings of the outside world.

Chaplin senses, and expresses more than any other entertainer, the close affinity between the ludicrous and the pathetic; his comedy springs from within—more as a matter of mood than of circumstance. Usually he needs very little story structure to his comedy, but in "The Gold Rush" he has created a rugged story in which laughter surges from the spectacle of a valiant weakling; facing perils which strewed the paths of the early gold seekers with skeletons.

In the role of a hardluck sourdough, dressed in the baggy pants, the floppy shoes, the old derby and funny cane of early association, Charlie twists the sufferings of the Alaskan pioneers into a strange commingling of humor and tragedy. He thaws fun from a frosty, forbidding background. The treatment is wholly unlike anything hitherto done, and strikes a new note in photo dramas.

Charlie Chaplin's "The Gold Rush" contains comedy, drama, satire, melodrama, farce. Not to forget a little slapstick—and everything else in the way of entertainment all rolled into one big ten reeled film.

This great picture will be shown in at the Theatre for the first time next evening, and Manager has made special arrangements for the handling of the crowds. Also first aid treatment will be rendered to those overcome by laughter.

PATHOS AND COMEDY IN CHAPLIN FILM

Great Comedian Seen as Pathetic
Tenderfoot in "The Gold
Rush"

In "The Gold Rush," called Charlie Chaplin's greatest comedy, and coming next to the under a United Artists Corporation release, the world's most famous comedian is seen as a pathetic tenderfoot struggling along with hundreds of others who are in search of gold in the Klondike.

Poetic pathos and whimsical comedy are cleverly blended in this film. There is one scene in which Charlie, a bedraggled bit of humanity, finds a sympathizer and sweetheart—a girl in a dance hall. She dances with the little tramp who beams over her shoulder into the eyes of his rival, a wealthy miner.

There is Jim McKay, a giant as strong as an ox. McKay is enraged and Charlie trembles as the big man menaces him. The little man thinks after all that death is better than the loss of the queen of the dance-hall.

To have the right types in Truckee, in Northern California, where many scenes of this picture were produced. Chaplin took out a special trainload of hoboes with well-seared countenances and tattered clothes.

In several sequences it seems an endless line of ragged humanity that is crossing the Chilkoot Pass. A blizzard rages and men are blown about helplessly. They fight on doggedly, as this winding path cut through the snows over a precipitous mountainside, is the gateway to their goal, the Klondike.

Then in another stretch there is Black Larsen, who lives in terror of the police. He builds a hut in the Alaska mountains and lives as a hermit amid snow and ice. To this hut comes the pathetic Chaplin. He knocks at the door for a rest before plodding along to the land of gold. Larsen does not care who starves, as he is not going to take any chances of the police apprehending him.

The scenes aboard a big steamship are full of human interest. The luxury and comfort of the first cabin are contrasted with the misery, want and sickness in the steerage. There is the little man, who a few years before went on the long hike to the Klondike, and who now aboard the great vessel, is seen wrapped in costly furs. He is unhappy because he has lost his girl. But in the steerage there is a girl returning home from Alaska wishing she could find her dear little tramp again.

KLONDIKE STAMPEDE CHAPLIN FILM THEME

"The Gold Rush" Called Greatest
Comedy Celebrated Laugh-
Maker Ever Produced

The Alaska of the days of the Klondike gold rush; the lone prospector; miners, big and little and old and young; dance-halls and dance-hall girls and

BILLING, CAST AND SYNOPSIS

for
CHARLIE CHAPLIN

"THE GOLD RUSH"

A Dramatic Comedy
Written and Directed by CHARLIE CHAPLIN

Released by United Artists Corporation

THE CAST

THE LONE PROSPECTOR **CHARLIE CHAPLIN**
Big Jim McKay Mack Swain
Black Larsen Tom Murray
The Girl Georgia Hale
Jack Cameron Malcolm Waite
Hank Curtis Henry Bergman
Miners, Dancehall Girls and Habitués, Inhabitants, Officers, Assayers, Ships Officers, Passengers, Reporters, Photographers, Etc.
Locale: The Alaskan Northwest. During the Days of The Gold Rush
Copyright 1925, By Charles Chaplin

STUDIO STAFF

Associate Director, Charles F. Reisner; Assistant Director, H. d'Abbadie d'Arrast;
Technical Director, Charles D. Hall; Cinematographer, Roland H. Totheroh;
Cameraman, Jack Wilson; Editorial, Edward Manson; General
Manager, Alfred Reeves.

THE SYNOPSIS

The picture opens with a long line of human ants toiling up a snow-clad mountain side. The story, presented against a rugged background of Alaskan Northwest, for the time being, concerns only three individuals.

First, a valiant weakling in the role of a hardluck sourdough; a lone prospector facing perils which strewed the paths of the early gold-seekers with skeletons.

Second, Black Larsen, one of the backwash of the underworld, outlawed, and wanted by the police; living in a lonely cabin, hidden away in the barren snow wastes of the far North.

Third, Big Jim McKay, a hardy pioneer. A man of might and brawn. A giant who has found a mountain of gold and is secretly digging from the frozen fastnesses nature's hoarded treasure.

Fate brought these three together—then hurried on its next playground, regardless of what happened.

A terrific storm had driven, first the lone prospector, then Big Jim, to the cabin of Black Larsen. Together the three were herded against their wishes; the raging storm holding them captive. Hungry they became to the point of starvation, and in desperation lots were drawn to decide which would brave the storm to procure food.

To Black Larsen fell the task, and in pushing forward through the blinding storm he encountered the omnipresent hand of the law; two officers in search of him. In a running gun fight, he shoots them. Taking their sleigh, laden with food, and unmindful of the plight of the two men left in the cabin, he rushes on to stumble into the claim of Big Jim McKay.

Through days of hunger the two strange companions who had been left in the shack survive until the fortunate killing of a big black bear puts an end to their starvation. Their packs re-provisioned with bear meat they part—one to his secret mine, the other to whatever fate holds in store.

Big Jim, on reaching his secret claim, finds Larsen already there and in possession. They fight, and Larsen brutally beats McKay with a shovel. Leaving him for dead, he rushes on with the plunder. But the North is a law unto itself, and Black Larsen finds himself engulfed by a moving avalanche and is swept over a mountain precipice.

The Lone Prospector has reached one of the many cities which were built over night during the great rush for gold. There he sees Georgia, a flower of the dance-hall. It is love at first sight for him, but unrequited love as the girl is oblivious of his heart yearnings.

Hank Curtis, a big-hearted mine owner befriends Lonely, and leaves him to take care of his cabin. There, Lonely dreams of his love, Georgia. He is the laughing stock of the village, and butt of the practical jokes of Jack Cameron, the ladies'-man of the town.

Cameron is an admirer of Georgia, and knowing Lonely's secret love for the girl, sends a note to him wherein the girl declares her love. Lonely, believing the note from Georgia is really intended for him, starts rushing through the dance-hall in search of her.

At that moment, Big Jim McKay enters. He has recovered, but has completely lost his memory, and only knows that should he ever find the cabin again, he could locate his mountain of gold. Lonely is the one man who can take him there. As Lonely is frantically looking for Georgia, McKay grabs him, and shouts: "Take me to the cabin and I'll make you a millionaire in less than a month!" Lonely sees Georgia just then, and rushing to her, embraces her and declares his love—to the astonishment of all. McKay unceremoniously drags him from the dance-hall, Lonely shouting to Georgia, as he unwillingly leaves, that he will come back for her a millionaire.

Big Jim McKay and his partner, the Lone Prospector, have struck it rich and are returning in affluence aboard. Lonely has everything to make him happy, but he could not find his love, Georgia. His search for her was in vain. She had disappeared from the dance-hall and all its associates. But there, by a strange turn of fate—in the steerage, is the girl of his dreams.

By an accident he finds her there, and as the reporters are getting a story of his career, they sense a romance and immediately ask who is the girl. Lonely whispers to Georgia, who nods her consent. They pose for the photographer, and as the shutter closes the reporter exclaims: "What a wonderful story this will make!"

hangerson; mining camp types of all sorts; assayers; ships' officers and crews; incoming and outgoing passengers; newspaper correspondents and photographers—this is the locale and these are the people pictured in Charlie Chaplin's new motion picture comedy, "The Gold Rush," heralded by critics and experts as the greatest of all Chaplin comedies.

"The Gold Rush," a United Artists Corporation release, is booked as the feature attraction for next

at the theatre and the film is claimed to be the funniest that Chaplin has ever made. The picture is in nine reels, and photoplay experts declare the ninth has more laughs in it than the first, and that the first is better than any previous Chaplin laugh producer.

Chaplin portrays the lone prospector, and others in the cast are Mack Swain, Tom Murray, Georgia Hale, who has the leading feminine role, Malcolm Waite and Henry Bergman.

Advance Stories for Newspapers

TEARS AND TRAGEDY
TURNED TO COMEDY

Charlie Chaplin at Peak of His Career in "The Gold Rush," New Film

Charlie Chaplin's new picture, "The Gold Rush," coming to the theatre next is announced as a comedy drama with a story of laughter and tears and of hope deferred. It is a rugged story with the spectacle of a valiant weakling in search of gold in the biting blizzards of the north.

"The Gold Rush," a United Artists Corporation release, brings Charlie Chaplin to the topmost peak of his dazzling career. His work in this picture will place him secure as the greatest pantomimist of all recorded time.

This story of the Alaskan gold rush; interwoven with all the jabbings of fate that well can come to one who is typical of life—almost reaching the goal, and watching its shadow disappear with the pained expression that only a Chaplin can wear—is a story crowned with the majesty of enterprise and the futility of it.

This comedy-drama-tragedy of the Alaska of bygone days is called Chaplin's greatest picture for two reasons. It is said to represent his intellectual and artistic growth fresh from his dramatic triumph, "A Woman of Paris," and secondly, it runs the entire gamut of human emotions; the blended panorama of life, the subtle and vital essence of it, the defeat and the victory and growth of a soul in struggle.

And through all the picture Charlie has not forgotten the children. There is a tenderness in the little comedian for the children of the nations. They were his first admirers and well he knows it. It was their response that led him on to fame and fortune. And always, in the making of comedy, he considers them.

And yet, in his role of the hardluck sourdough, Chaplin presents the biography of a life with complete understanding and sympathy. And while the pathos and sufferings of the characters are converted into laughter, there is linked to the picture a chain of circumstantial tragedy that is relieved by the great comedian's ribald mastery of pantomime and comedy.

Charlie Chaplin in "The Gold Rush," fresh from its triumphant presentations in New York, Chicago, Los Angeles and other large cities will be shown in for the first time next evening at the Theatre where it is booked for a limited engagement.

CHAPLIN'S COMEDY
BUILT ON TRAGEDY

Human Hardships Turned Into Hilarity by Comedian in "The Gold Rush"

The new Charlie Chaplin motion picture comedy, "The Gold Rush," has been described by those closely associated with the world's greatest comedian as a symbolical autobiography of the great star himself.

With that genius which peculiarly is Chaplin's own, and against a background of the Klondike gold stampede into Alaska, the screen-comedian has depicted with subtly tender and delicate master strokes, the struggle of man's eternal search for happiness, its heartbreaks and its tears; its humor, its laughter and its joys.

Charlie of the little derby hat, the tricky little cane, the baggy trousers, the mustache, the waddling walk and big shoes—the man who has made more laughs for the world than any other living comedian has built in "The Gold Rush," a delightful structure of fun and hilarity, which comes to the theatre next under a United Artists Corporation release.

On the tragedy and misery suffered by the pioneers who first journeyed into Alaska, and on the dramatics of the soul sufferings of the "sourdough" who braved mountains, ice, snow, starvation, leath, in their mad rush for gold, Charlie Chaplin has built the funniest and most laugh-producing comedy of his career.

He has cast himself in the role of the hard-luck "sourdough" who chases rainbows of the heart and of the soul in the midst of a struggling mob that pursues one thing only—gold, and nothing but gold. Pathos and suffering are converted by the Chaplin genius into laughter and comedy; and there is a laugh in every one of the nearly nine thousand feet of film in "The Gold Rush."

CHAPLIN'S COMEDY
AN AUTOBIOGRAPHY

"The Gold Rush" Called Greatest Laugh Producer of Star's Career

That Charlie Chaplin has made in "The Gold Rush," his new screen feature, his greatest comedy is the claim advanced by those who have seen it in its completed form.

The little comedian in his famous character of old has created, in one episode, more laughs than are usually shown in feature comedies of many thousands of feet. But laughs alone are not relied upon to make this United Artists Corporation release, Charlie's greatest. The story and dramatics of the production are revolutionary.

"The Gold Rush" is really Charlie's screened autobiography, symbolized against the background of Alaskan gold rush days. The stirring days of the Klondike rushes, the hardships endured by the pioneers who journeyed to that icebound country are depicted with intense realism of one who in his early life, has had to live through the tragedy of hunger and misery.

"Chilkoot Pass," that famous gateway to the great Klondike cut through the snows over a precipitous mountain side, the pass which struck terror in the heart of the bravest and where many faltered, has been duplicated and its hardships re-enacted by one who in the first stages of his career has had to fight his way inch by inch in a tremendous struggle for recognition and final material, ease.

The gold and the riches that finally come to the "successful" prospector in "The Gold Rush" do not bring him the happiness—as the material success that is Charlie Chaplin's at last has never satisfied his soul.

clivity from a narrow basin, known as "The Sugar Bowl," where a rude mining camp was constructed.

The locale is nine miles from the railroad and a trail had to be cut through an immense fir forest to make possible the bringing up the huge quantities of paraphernalia necessary to build the camp and film the panorama.

The pass opened and mining camp constructed, the Southern Pacific was asked to round up an army of 2,500 extras to present the prospectors in the Klondike dash. In two days the company had assembled the greatest band of human derelicts ever assembled, their blanket rolls carrying all their personal belongings.

The task of gathering the men was easier than it appears, for the prospect of appearing in a picture with the most famed of vagabonds brought tramps from far and wide, and they realistically battled the snow like the lure was gold itself and not just a day's pay.

The frigid temperature and the laborious ascent in the rarefied atmosphere of high altitude made the scene one of the most remarkable ever filmed, it is said.

NEW COMEDY NOTE
IN CHAPLIN'S FILM

But the Chaplin of 'Old Also Is Found in New Feature, "The Gold Rush"

Though a new note is sounded in the showing of Charlie Chaplin's new nine-reel comedy feature photoplay, "The Gold Rush," described as the greatest of all Chaplin comedies—the public will see also all the Chaplin tricks that have put this picture star in a class entirely by himself.

"The Gold Rush," a United Artists Corporation release, which is scheduled as the feature attraction for the theatre next is described by those who have seen it as far and away the best piece of work Chaplin has ever done; and by far, the funniest.

It also presents a biographic symbolization of the real Charlie Chaplin; his life from the days of an unknown to the best known man in the world is portrayed between a range of deep pathos and hilarious comedy against a background of hardships as one of the gold seekers in the early stampede days in the frozen wastes of Alaska.

A new note in comedy dramatics is sounded; an advanced departure in character portrayal and delineation is revealed with Chaplin in "The Gold Rush." But, in addition, there is the Charlie of old—the Charlie of the little derby, the trick cane, the baggy trousers, the little mustache, the sloppy shoes and the funny walk. All of Chaplin, and a lot more, is to be found in this new picture.

FUNNIEST CHAPLIN
IN "THE GOLD RUSH"

"The Gold Rush," Charlie Chaplin's new screen feature coming next to the theatre under a United Artists Corporation release, is a symbolical autobiography by Chaplin himself.

With that genius which is peculiarly his own, and against the background of old Klondike gold rush days of Chaplin's conception, the greatest screen-comedian has depicted with subtly tender and delicate masterstrokes the struggle of man's eternal hunt for happiness, its heartbreaks and tears and its laughter and joy.

Charlie Chaplin of the derby, cane, baggy trousers, funny mustache and waddling walk who has made the whole world laugh more than any other mere comedian that ever lived, has built in "The Gold Rush" a delightful structure of fun and laughter.

On the tragedy and misery suffered by the pioneers who first journeyed to the ice-bound Alaska, and on the drama of the soul sufferings of the sourdough who braved mountains, ice, snow and starvation and death in their mad rush for gold, Chaplin has built the funniest and most hilarious comedy of his career.

He has clad himself in the role of a hard-luck sourdough who chases rainbows of the soul and heart in the midst of a mob that chases one thing only—gold and nothing but gold. Pathos and suffering are converted into comedy and laughter—there is a laugh in every one of the eight thousand or so feet of "The Gold Rush."

\$6,000 TO FILM
A CHAPLIN SCENE

Chilkoot Pass Portrayed in "The Gold Rush" Cost Small Fortune

The famed Chilkoot Pass, the gun-sight notch through which gold-seekers passed in the mad rush to the Klondike, is most realistically presented in Charlie Chaplin's great comedy-drama of Alaska, "The Gold Rush," now showing at the Theatre under a United Artists Corporation release.

The panorama of the pass was filmed near the summit of the high Sierras at an elevation of 9850 feet and cost Chaplin more than \$50,000 for the filming. The upper slopes of Mt. Lincoln, far above timber line where eternal snows are banked, was the locale used.

To construct the pass, professional ski jumpers were employed to notch out steps of a pathway 2300 feet long rising 1,000 feet up the precipitous de-

During Run Stories Newspapers Will Use

Klondike's Chilkoot Pass Built for Chaplin Movie

Famous Gateway to Alaskan Gold Fields Reproduced with Startling Realism in "The Gold Rush," Called Greatest Comedy of Master Screen Comedian

Alaska—A land of mystery and fabled wealth, which drew the multitude ever on and on, in rainbow promise to the uttermost recesses of its wilderness and desolation. Tens of thousands who gave, and still are giving of their best years, to a struggle which has no parallel in the annals of human history. A far pilgrimage from civilization to the frozen solitudes of the Alaskan Northwest; marked with the life blood of men whose shallow graves dot the bleak hillsides of many a mountain pass. The long trail whose drama stretched from the shores of Puget Sound to the Arctic ocean.

"The Gold Rush"—Charlie Chaplin's conception of the Alaska which confronted the early gold seekers is presented in the opening scenes, and are merely shown as atmospheric introduction to the comedy classic. These scenes represent an expenditure of upward of \$50,000—and were made in the High Sierras of the California Rockies. "The Gold Rush" comes to the theatre next under a United Artists Corporation release.

The famous "Chilkoot Pass"—the gateway to the Klondike gold fields—is suggested by Chaplin. The rugged camps of the pioneers are pictured, cluttering at the base of frozen cliffs. To make the pass, a pathway 2300 feet long was cut through the snow, rising to an ascent of 1,000 feet at an elevation of 9,850 feet. Winding through a narrow defile to the top of Mt. Lincoln, the pass was only made possible because of the drifts of eternal snow against the mountainside. The exact location was accomplished in a narrow basin—a natural formation known as the "Sugar Bowl."

To reach this spot, trail was broken through the big trees and deep snow, a distance of nine miles from the railroad, and all paraphernalia was hauled through an immense fir forest. There a construc-

tion camp was laid for the building of the pioneers' city. To make possible the cutting out of the pass, a club of young men, professional ski-jumpers, were employed to dig steps in the frozen snows at the topmost point—as there the pass is perpendicular and the ascent was made only after strenuous effort.

With the building of the mining camp, and the completion of the pass, special agents of the Southern Pacific railway were asked to round up 2500 men for this scene. In two days a great gathering of derelicts had assembled. They came with their own blanket packs on their backs; the frayed wanderers of the western nation. It was beggary on a holiday.

A more rugged and picturesque gathering of men could hardly be imagined. They arrived at the improvised scene of Chilkoot Pass in special trains—and what is more—special trains of dining cars went ahead of them. It was thought best to keep the diners in full view of the derelicts.

To see them going through the "scene" was a study in the fine qualities of human nature. They responded to Chaplin and his director as if by magic. These wasted men trudged through the heavy snow of the narrow pass as if gold were actually to be their reward—and not just a day's pay. To them, what mattered, they were to be seen in a picture with Chaplin—the mightiest vagabond of them all. It would be a red-letter day in their lives—the day they went over Chilkoot Pass with Charlie Chaplin.

The comedian himself played the role of director general. He was here, there, and everywhere; giving instructions; leading the men—and on occasions mixing with them throughout the day. It was possibly the most successfully handled mob scene ever assembled before a movie camera. This short episode of Chilkoot Pass will bewilder and charm the most blasé movie fan.

ANIMAL ACTORS IN CHAPLIN PICTURES

John Brown, a Bear, and Gyp, a Dog, Have Roles in "The Gold Rush"

Not the least important of the players in "The Gold Rush," Charlie Chaplin's new comedy-drama, now showing at the theatre, are two furry-coated actors who never change their costumes.

John Brown, who plays the role of himself, the big brown bear, was one member of the company on location who really revelled in the snow country.

After spending his days and nights in Southern California, John Brown was taken up into the high Sierras—and no sooner had he sniffed the mountain air than he apparently thought he had returned to the freedom of the snows.

For the first few days he was unmanageable, and it was necessary to give him as much freedom as possible,

as he sought to tear up his cage. A stockade was built for him, and for days, hour in and hour out, while the company was on location, he frolicked in the snow to his heart's content.

On the days when he appeared before the camera, his happiness reached its zenith, as following each "take" he was turned loose and permitted to scamper off among the trees, to be recaptured only after much difficulty when it was necessary to send him through a scene again, or corral him for the night.

Gyp, the dog in "The Gold Rush," a United Artists Corporation release, is a permanent part of the Chaplin studio organization. He was saved from the lethal chamber in Hollywood city pound to enter the films, and his past is shrouded in mystery.

But his future is assured, for after he appeared in "The Gold Rush" he became a pensioner with Bill, the actor pup who appeared in "A Dog's Life" with Charlie Chaplin. The two now share honors in assisting the gatekeeper in guarding the studio, and, strange to relate, apparently without the jealousy that is evidenced by stars of a higher scale of intelligence.

NEW CHAPLIN FILM PROVES SUPREMACY

"The Gold Rush," Latest Comedy, Places Him in Place of Undisputed Leadership

The question of leadership in the photo-play has, seemingly, once and for all time been decisively settled. And film-dom's crown now rests with the one and only Charlie Chaplin.

The crowds surging to the theatre to see his latest and greatest comedy, "The Gold Rush," a United Artists Corporation release, proves conclusively that the owner of the most famous feet in the world—more famous than Trilby's, though, perhaps not so beautiful—has parked them firmly and triumphantly on the pedestal of popular fancy.

With Chaplin away from the screen for over two years, it has been easy for other comedians to surge toward the front line of popularity. It was natural that picturegoers should lend an ear to their claims in the comedy field and forget somewhat of the man who once won their unswerving allegiance.

Now, with the showing of "The Gold Rush," the Charlie the whole world has known is brought back, the Charlie with the big shoes, the funny little derby hat, the baggy pants and the trick cane; not to forget the famous mouse mustache—is back to prove that he still stands unchallenged; the king of all comedians.

"This is the picture I want to be remembered by," is the only comment that Charlie has to make regarding his triumphant return to leadership. And as Manager remarks:

"How could anyone who sees 'The Gold Rush' ever forget Charlie Chaplin. The laughter and enjoyment he has brought to the world will be remembered forever."

LURKING TRAGEDY TURNED TO COMEDY

Charlie Chaplin Does It in His New Feature, "The Gold Rush"

It is related that it is much harder to move audiences to laughter than to tears, and odd devices often are used by studio and stage technicians to produce mirth by contrasts.

There isn't anything particularly funny about a double-barrelled shotgun. In fact this particular weapon and other firearms are tragedy props ten times where they appear in a comedy once.

Yet what has been pronounced one of the funniest scenes in Charlie Chaplin's comedy-drama of the frozen North, "The Gold Rush," now at the theatre, revolves about a two-barrelled fowling piece.

The comedy is achieved by Chaplin's ludicrous efforts to keep out of the range of the muzzle of the gun, while stark tragedy impends with two men fighting for their lives over the possession of the weapon. The scene is said to present Chaplinesque comedy at its best.

Again, in a later scene of the picture, Chaplin uses the weapon as a mirth-provoker by his efforts to hide the gun from "Big Jim McKay," played by Mack Swain, when the latter loses his reason through the ravages of hunger and seeks the life of the comedian.

In each case lurking tragedy is the background employed to move people to mirth through contrast with the ludicrous. It is said Chaplin senses more than any other entertainer this affinity between seeming opposites.

ONE MAN POWER IN CHAPLIN PICTURE

"The Gold Rush" Written, Directed and Produced by Famous Comedian

In these days of stupendous and hurried effort on the part of producers in the studios, a motion picture of ten parts written, directed and produced by one man at his necessary leisure constitutes a distinct novelty.

Such a production is "The Gold Rush," Charlie Chaplin's new feature length comedy-drama of Alaska, now at the theatre under a United Artists Corporation release.

Chaplin started filming the picture on February 7, 1924, after months of preparation, and the final scenes were taken on April 16, 1925. More than 100,000 feet of film was used in the making, and the task of cutting and editing, the synchronization of scenes and action, said to be one of the secrets of Chaplin successes, required months more.

In contrast to ordinary methods of production, there are no time-clock

schedules in the Chaplin studio, as filming is not done when the master comedian is not there.

It is said that "The Gold Rush" was made by Chaplin largely through inspiration. At times he toiled feverishly on the production for days at a time, calling for the utmost efforts from his studio staff to meet his requirements. Again, he rested for weeks of studied reflection, until the necessary urge brought him to activity with new ideas for the picture.

Usually Chaplin needs very little story structure to his comedy, but in "The Gold Rush" he is the center of a real drama of the frozen North in the role of a hardluck sourdough, dressed in the baggy pants, the floppy shoes, the old derby and cane of early association. Chaplin is credited with a keen sense of the affinity between the ludicrous and the pathetic, and his ten-part comedy-drama is hailed as an innovation in photo-dramatics.

The comedian himself directed practically every foot of the film, even to handling an army of 2,500 men on location in the scene of gold seekers climbing Chilkoot Pass, a spectacular feature of the picture.

Stories About The Players in the Picture

FROM GRAND OPERA TO CHAPLIN COMEDY

Harvey Bergman Has Important Role in "The Gold Rush," Charlie's New Movie

Henry Bergman who plays the role of Hank Curtis in Charlie Chaplin's comedy, "The Gold Rush," a United Artists Corporation production, now playing at the Theatre, is a native son of California, having been born in San Francisco. At the early age of two, his parents returned to Germany where Henry grew up and was educated.

In 1883 he returned to America, a member of New York's Metropolitan Grand Opera Company. A tenor of note, he remained three seasons with this famous organization, followed by three seasons in English grand opera. For nine years, Bergman toured with the Augustin Daly Musical Comedy company, and appeared in such well-known old favorites as "The Runaway Girl," "San Toy," "The Country Girl," "Cingalee." He also played in the Ziegfeld Follies for three seasons, and with Blanche Ring in "The Yankee Girl."

His first appearance in pictures was with Pathe in New York. Later he came to Hollywood and joined Charlie Chaplin's company, since then having appeared in all of Charlie's comedies for the last ten years.

FILM ACTOR WED TO ONE WIFE 25 YEARS

Mack Swain Working in Twenty-Fifth Picture in "The Gold Rush"

During the making of Charlie Chaplin's United Artists Corporation comedy, "The Gold Rush," now playing at the Theatre, Mack Swain the rotund gentleman who has been called "the funniest villain" in the role of Big Jim McKay, celebrated his twenty-fifth wedding anniversary. Mrs. Swain, who was formerly Cora King of the legitimate stage, arranged a party in honor of the event and as a complete surprise to her husband. Twenty-five guests were there, and by curious co-incidence Swain was playing in "The Gold Rush," his twenty-fifth picture with Charlie Chaplin.

Swain says his part in this picture is the finest role he has ever played in his entire stage and screen career of thirty-five years. Swain creates a fine heavy and foil for Charlie's characterization, and is always a sympathetic and inspirational co-worker.

VAUDEVILLE STAR IN CHAPLIN MOVIE

Tom Murray, Veteran Song and Dance Man, Villain in "The Gold Rush"

The role of Black Larsen, the villain in Charlie Chaplin's United Artists Corporation comedy "The Gold Rush," now playing at the Theatre, is played by Tom Murray a veteran of the vaudeville stage.

Murray was born in Harrisburg, Ill., and thirty two years ago appeared in vaudeville with Earl Gillihan as his

ANKLE SPRAIN PUT GIRL INTO PICTURES

Georgia Hale's First Work Toward Stardom Seen in Chaplin's Comedy

A twist of the wrist has brought fame and fortune to many a man, but it was a twist of the ankle that placed Georgia Hale, "The Girl, Georgia" in Charlie Chaplin's comedy-drama "The Gold Rush" in a position where the gates of stardom in pictures were opened to her.

Born in St. Joseph, Missouri, of English and French parents, Miss Hale spent most of her life in Chicago, where she studied voice and dancing, intending to make the stage her profession, but always with dreams of a motion picture career in California.

Entering a Chicago beauty contest in 1922, Miss Hale's personality and charms won for her the honor of representing the Windy City in the Atlantic City national contest as "Miss Chicago." Best of all, she received a cash prize of \$1,250, which meant the realization of her dreams of a trip to Hollywood.

At Atlantic City she lost in the competition for the honor of "Miss America," but made ready for the journey to Hollywood. Arriving in the cinema capital in July, 1923, Miss Hale got her first opportunity in doing a bit in a dancing scene, with a bright outlook for a real future.

But Fate intervened when she fell and severely sprained her ankle. She was compelled to hobble on crutches for nearly six months, and when her parents arrived in California at the end of this time, they found Georgia with only \$12,—still lame and unhappy.

Inspired by the timely arrival of her two sisters, her mother and father, she evidenced her courage by seeking work as an "extra." She accepted an offer to pose before the camera without salary in a picture being screened by Joseph von Sternberg, titled "The Salvation Hunters"—for the opinion of Charlie Chaplin and Douglas Fairbanks.

Opportunity had returned for she immediately attracted the attention of the producers, and Charlie's enthusiasm for her work in upholding the dramatic values of this picture, encouraged Fairbanks to place her under contract. Chaplin did not forget her, and when he sought a leading lady for his great comedy-drama of Alaska, Miss Hale won over scores of aspirants for the honor of playing with the master comedian.

partner, doing a black face song and dance act. This partnership act of Gillihan & Murray has played in every English speaking part of the world. And today these two boys put on the burnt cork between pictures and step out doing their old song and dance act—the only addition to their repertoire being that Tom has learned to play his own accompaniment on the ukulele.

Murray's first entry into pictures was eleven years ago with the Eagle Film Company of Jacksonville, Fla. His first part in pictures on the coast was with Jackie Coogan in "My Boy." His appearance in "The Gold Rush" as Black Larsen is his second picture with Charlie Chaplin, having appeared as the Deacon in "The Pilgrim."

HOW GEORGIA HALE GOT INTO PICTURES

Leading Woman in Charlie Chaplin's "Gold Rush" Tells Experiences

The following is a simple little story told by a young lady, unaffected by the prominence that success has brought her as Charlie Chaplin's leading lady in "The Gold Rush."

By Georgia Hale

"When six years old, the longing to express myself came into my consciousness. Dancing and singing seemed to be my childhood means to this expression. I never could understand—nor be understood—by other children. By this I mean; they were ever satisfied with the things within reach.

"My heart was set on becoming a singer. To enable me to study and take vocal lessons, I spent all my spare hours posing for calendars and kiddie fashions. Even this work seemed to make me happy. I kept it a secret from my schoolmates, and with this secret I liked to imagine myself quite the mysterious, important girl.

"At school I played the leading role in 'Pinafore' and other plays put on for special class days. Then the desire to go on the stage seemed to take hold of me, and I became restless for this work. I started at the bottom, practically doing nothing—one of many aspirants for fame on the stage. When my first chance came to sing solos, this, I remember, was the greatest height I ever cared to reach.

"But the attainment of our desire ends there. And I started looking higher, hoping to find in the next step the goal of happiness. Motion pictures began unconsciously to usurp the place of music in my mind.

"I entered the Chicago beauty contest of 1922, and won. As 'Miss Chicago' I was sent to Atlantic City, and my desire was now centered on the screen. With the money I received from the pageant contest I came to Hollywood.

"They say it is always darkest just before the dawn. So it was with me here in Hollywood. 'The Salvation Hunters' 'caught' in its net a lot of us who were in a dejected state and placed us on dry land—out in the sunshine, as it were.

"I cannot express how it feels to have attained the certain success which I have strived for—only the desire seems to be real. It is to concentrate your whole being on one object. Then to be able to encircle that object with your heart while you absorb all in thoughts of happiness, achievement and strength. Then comes the work of living up to the expectations. Out of hard work we learn failure is due to our wrong thoughts and that desires are only displaced by desires."

FUNNIEST VILLAIN IN CHAPLIN MOVIE

Mack Swain, Long Close Friend of Comedian, in "The Gold Rush"

Mack Moroni Swain is the name borne by "the funniest villain" in the role of Big Jim McKay with Charlie Chaplin in "The Gold Rush," a United Artists Corporation release, now playing at the Theatre.

Swain was born February 16, 1876, in Salt Lake City, Utah. His middle name—Moroni—he gets from the angel who blows the trumpet upon the tower of the Mormon temple in Salt Lake—as his parents were Mormon pioneers, both his father and his mother having crossed the country to Brigham Young's pioneer settlement.

His mother, a Norwegian, was Mary Ingoberg Jensen, while his father, Robert H. Swain, was an Englishman. He was a stonemason, and, as such, helped build the present great Mormon Temple.

Mack started out on his histrionic career at the age of seven, when he emptied his penny bank of its twenty cents—which he gave to a printer for making cards which bore this legend: "Mack Swain's Mammoth Minstrels." With these as admission tickets, the "minstrels" in his father's barn were a financial, social, and artistic success.

Then followed some years' of showing his amateur talents at Salt Lake church entertainments—at which he sang and danced.

Then, fifteen years of age, Mack left home to go on with a minstrel show. This was his first step up the theatrical ladder, and in his ascent he took a fling at every angle of the business, from stage hand to his own producer. During this time he appeared in vaudeville, "straight" drama, and musical comedy. Also he met with varied success as actor, producer and manager.

During an engagement in Chicago twenty-five years ago with the Kempton & Graves stock company, he married Cora King, the company's leading lady—and she still is his wife—which perhaps is worthy of mention.

Swain's first picture work was in 1913, when he became a member of the old Keystone Comedy Company, joining this organization at just about the same time as did Charlie Chaplin. And it was with Chaplin that he "grew up" on the screen. Both appeared together in almost all the early Keystone comedies. A great friendship exists between the two.

Commonly known and identified by the movie fans as "Ambrose," a love-sick youth, Swain became a figure indeed in these old-time comedies. The name "Ambrose" was tacked onto Mack by P. S. Harrison, a cinema critic of note in those early days. In a review of "The Fatal Mallet," he referred in words of praise to the playing of "that big fellow Ambrose" (Swain weighs nearly 300 pounds.)

Special "Gold Rush" Feature Stories

Chaplin Makes Laughs of Heartaches and Tragedies

World's Greatest Screen Comedian, Thru Artistic Genius and Sense of Humor, Makes Hilarious Comedy Out of the Hardships Besetting Klondike Gold Stampeders

An artistic genius and a sense of humor that can convert tears and heartaches into joy and laughter—that can cause the tear of pathos to lose itself in the wrinkles of fun—is a combination seldom met in real life, and much less often encountered on the motion picture screen.

But this is just what Charlie Chaplin does in his new film comedy, "The Gold Rush," a United Artists Corporation release, which is described by picture experts and competent critics as the greatest Chaplin comedy ever produced. "The Gold Rush" comes to the theatre next.

Out of a situation where a half-starved wanderer throws himself into a self-enforced faint at the door of a gold prospector's cabin, so the prospector will pick him up, carry him inside and revive him with hot coffee and a much needed meal, Chaplin builds a comedy scene that is said to excel anything he has ever done.

"The Gold Rush" deals with the stamper into the Klondike, and Chaplin has cast himself in the role of a tenderfoot and lone prospector. And when he tears

himself from the mob of thousands of prospectors crossing the Chilkoot Pass only stubbornly to go his own lonely way through a blizzard that shreds his shabby clothing and finally blows him like a piece of paper into the cabin of a fugitive from justice—again tragedy is turned into hilarious comedy.

There are tears and laughter, too, when Charlie is the wrong recipient of an endearing note of apology written to his rival by the girl whom he adores, and the note—not meant for him at all—sends him into the seventh heaven of enamored delight.

Again Charlie's all important love affair is rudely interrupted by Big Jim McKay whose one and only interest in life is the search for gold. McKay literally carries the lone little prospector away from his sweetheart—and straight to the treasure that is to make them both rich beyond their dreams.

"There is a laugh in every one of the nearly nine thousand feet of film in 'The Gold Rush,'" says one of Chaplin's close associates.

Tears Trickle Into Laugh Wrinkles In Chaplin Film

Poetic Pathos and Whimsical Comedy Cleverly Blended in "The Gold Rush" in Which Tragedies and Heartaches Are Turned Into Hilarious Laughter

Charlie Chaplin as a pathetic tenderfoot struggling along with hundreds of others in search of gold in the Klondike, plus the Charlie Chaplin of comedy fame, with all the Chaplin tricks of old—this is the keynote of what has been described as the greatest Chaplin comedy ever filmed—"The Gold Rush," which is announced as the feature attraction for next at the theatre.

Poetic pathos and whimsical comedy are blended cleverly in "The Gold Rush," which was more than a year in the making, which will be shown in nine reels, and which has in it all the elements of "big production" which have been lacking in the earlier and short films of this laugh producing genius of the screen.

The picture has its bits of deepest pathos which are swept instantly into moments of hilarious comedy; a picture where the tear of pathos loses itself in the wrinkles of laughter.

There is the scene, for instance, where Chaplin, the tenderfoot, a lone bit of human flotsam and jetsam, just a bedraggled bit of lonely humanity, finds a sympathizer and a sweetheart—a girl in a dance-hall. In her garish finery she dances with the sad, little tramp, who beams over her shoulder into the eyes of his rival, a wealthy miner.

There is Big Jim McKay, a giant with ox-like strength. He is enraged and the little Lone Prospector trembles as the big man menaces him. And the little man thinks that death, after all, is better than the loss of the queen of the dance-hall.

To have the right types in Truckee, in Northern California, where many of the scenes of the picture were photographed, Chaplin took a special trainload of tramps, with well-seared faces and tattered garb. In several sequences it seems an endless line of ragged humanity that is crossing the Chilkoot Pass. A blizzard rages, and men are blown about helplessly and hopelessly. They fight on doggedly, as this winding path cut through the snows over a precipitous mountainside, is the gateway to their goal—the Klondike, and Gold.

In another stretch in the film is Black Larson a fugitive. He builds a little hut in the Alaskan mountains, and there lives as a hermit, amid snow and ice. To the hut comes the pathetic little tramp—Chaplin. He knocks at the door for rest and a bite of food, ere plodding on to the land of promised gold. Larsen does not care who starves. His only thought is of the police.

The scenes aboard a steamship show human interest at its big height. The luxury and comfort of the first cabin are contrasted with the misery, want and illness in the steerage. There is the little man, who a few years before went on the long hike to the Klondike, and now on board the ship is seen in rich raiment and costly furs. He is unhappy because he has lost his sweetheart. And in the steerage—there is a girl returning from Alaska, dreaming of, and wishing she could find her dear little tramp again.

NO TIME CLOCKS IN CHAPLIN STUDIO

"The Gold Rush," Great Comedy Drama, Largely Product of Inspiration

Efficiency experts, time clocks and other modern methods to speed up production played no part in the making of "The Gold Rush," and for this reason Charlie Chaplin took nearly two full years in painting the celluloid panorama of the humorous side of life in the Klondike in his great comedy-drama now showing at the Theatre under a United Artists Corporation release.

Every detail from the most insignificant subtitle to the prospector's trudging over Chilkoot Pass, 2500 of them in all, in a blinding blizzard, had the personal attention of Chaplin, the man who wrote the story, directed the picture and himself played the star role.

Actual filming of the picture was started by Chaplin on February 7, 1924, after months of preparation, and the final scenes were taken on April 16, 1925. More than five hundred thousand feet of film were used in the making, and the task of cutting and editing required months more.

It is stated that "The Gold Rush" was made by Chaplin largely through inspiration. At times he toiled feverishly on the production for days at a time, calling for utmost efforts from his studio staff to meet his requirements. Again, he rested for days away from the studio until new ideas brought him to activity again.

Usually Chaplin employs very little structure to his comedy, but in "The Gold Rush" he is the center of a real drama of the frozen North in the role of a hardluck "sourdough," dressed in the baggy pants, the floppy shoes, the old derby, and the cane of early association.

CHAPLIN AS CHICKEN CREATES COMMENT

Comedian Actually Plays Role in His Latest Film, "The Gold Rush"

Ever since Charlie Chaplin presented "The Gold Rush" at the Theatre, his friends have been accusing him of having spent most of his spare time in a barnyard so perfect in his delineation of a chicken in this great comedy.

And at the same time it has been questioned as to who it is inside the feathers. Is it really Charlie?

Manager is authority for the statement that none other than the one and only Charlie Chaplin plays the part of the chicken, and that it is his keen observation of life in all its phases that enables him to give such perfect portrayal of the unusual.

The photographing of these scenes is a matter of great interest—and much credit is due the photographer for the synchronizing and timing of what is known as a "lap-dissolve." The action of this scene with Charlie in his character is carried through to the point of the "dissolve." The camera is stopped and all action is held—the film is turned back a certain number of pictures, and, Charlie encased in the chicken frame, which weighs over 150 pounds, takes up his position in exactly the same action and continues the scene as the chicken.

Great care and infinite patience is exercised in the making of these dissolves, as the slightest difference of position means the tedious re-taking of the entire scene. However, all this is recompensed by the reception accorded this truly great dramatic comedy of Charlie Chaplin's.

EATING BOILED SHOE MADE COMEDY SCENE

And Charlie Chaplin's Genius Robs It of Repulsiveness in "The Gold Rush"

To eat one's own shoe—boiled—is something.

But, to eat that same shoe—artistically—is an achievement!

This, is done by Charlie Chaplin in his famous comedy, "The Gold Rush," coming to the theatre for an extended engagement.

In what is claimed to be a delightful delineation of great artistry, the public sees Charlie Chaplin as the Lone Prospector and Mack Swain as Big Jim McKay in a lonely cabin; stormbound in the barren wastes of Alaska. They have been starving for days. In desperation, Charlie has removed one of his big, worn-out, dilapidated shoes, boiling it with tender care, he serves it a la Ritz Chef.

The two eat this shoe. And in doing so, they make the spectator really believe they are enjoying their repast.

This, is an achievement in art. For the fact, that the very thought of eating a shoe is offensive to good taste, but the shading of this subject—which could so easily be made repulsive—is so deftly portrayed, that while convulsed with laughter, the spectator will always remember the scene as one of the delicious high lights of "The Gold Rush."

CHAPLIN LOSES ONE OF FAMOUS SHOES

What Became of It Is Explained in "The Gold Rush," Comedy Drama

Extra! Extra! Another great tragedy in Movie Land.

Charlie Chaplin will never be able to wear his big shoes again.

Isolated in the vast snow wastes of Alaska. Lost and without food. Alone save for that grim companion, hunger. Starvation stalking outside his wind-blown cabin—driven to desperation by the pangs of an empty stomach, he—as others in like places have done before—eats his good friend, tho' that friend has carried him over the road to success, to the topmost peak of fame. But what is one friend to a man hungry—fame does not fill the stomach.

So, Charlie eats one of his famous shoes.

In "The Gold Rush," now playing at the Theatre, under a United Artists Corporation release, you actually see Charlie Chaplin boil and eat his monstrous shoe, with a delicacy and relish that is an artistic triumph in pantomime.

The question now arises how will he ever be able to amble through the rest of his comedies minus one of his famous shoes.

Use These Newspaper Stories During The Run

CENTENARIAN IN CHAPLIN COMEDY

Old Time Confederate Veteran Dances and Shadow-boxes in "The Gold Rush"

"Daddy" Taylor, a beloved old character of the Hollywood "movie extras brigade," was given his chance to do his stuff in Charlie Chaplin's comedy, "The Gold Rush," now playing at the..... theatre.

"Daddy" who says he is now in his one hundredth year, boasts of his youthful agility. Some of his stunts, for the amusement of the players on the Chaplin set consisted of shadow boxing, doing a buck and wing dance, followed by turning a couple of cartwheels.

Charlie was amazed and amused at seeing the old fellow "cutting-up" and immediately arranged an added bit to "The Gold Rush." And in the dance hall scene, there the public will see "Daddy" Taylor doing his stuff.

Taylor is a civil war veteran from Virginia and prior to his fighting for his South was a U. S. government scout. His veteran papers and scout credentials attest to the authenticity of his age.

SHOT GUN COMEDY IN CHAPLIN FILM

Usually Terrifying Muzzle Made Funny in Comedian's "The Gold Rush"

There is nothing particularly amusing about a double-barrelled shotgun in itself, yet this weapon plays an important part in the drollery of Charlie Chaplin's comedy-drama, "The Gold Rush" at the Theatre.

The efforts of Charlie, in the role of the Lone Prospector, to keep away from the muzzle when Black Larsen, played by Tom Murray, and Big Jim McKay, portrayed by Mack Swain, are engaged in deadly combat, is regarded by many as one of the funniest scenes of the picture.

The shotgun again plays an important part when the Lone Prospector and McKay are stormbound in a cabin and the latter, maddened by hunger, seeks to slay his companion.

OLD-TIME MUSIC IN CHAPLIN COMEDY

Old time memories are recalled by the music played as an accompaniment to Charlie Chaplin's great comedy "The Gold Rush," a United Artists Corporation release, now playing at the Theatre.

Strains of famous old time melodies, such as: "On the Bowery," "My Wild Irish Rose," "Auld Lang Syne," "Loch Lomond," "Waltz Me Around Again, Willie," "Pretty Maiden Milking a Cow," "Fascination Waltz," "A Thousand Kisses Waltz," "The Wandering Minstrel," "When I Look Into the Heart of a Rose" and many of the other old-timers are rendered during the showing of "The Gold Rush." On hearing them reminiscent thought goes back to the days when these beautiful melodies held sway and jazz was a thing unheard of.

FROM ENGINEERING TO MOTION PICTURES

Malcolm Waite Has Important Role in New Chaplin Comedy

Malcolm Waite—who plays the role of Jack Cameron—Jack, the ladies' man—in Charlie Chaplin's comedy "The Gold Rush," a United Artists Corporation release, now playing at the Theatre, is a comparative newcomer to the screen.

Born in Menominee, Mich., thirty two years ago and educated in New York, he completed his schooling at the MacKenzie School, Dobbs Ferry, N. Y. Waite started on a career of engineering. While on a visit to Hollywood in 1924, at the request of his friend, Jack Pickford, he appeared in a picture with Jack. Later Waite played the part of Perkins in Mary Pickford's "Dorothy Vernon of Haddon Hall."

His appearance in "The Gold Rush" is the first real part which Malcolm Waite has played. He brings to the screen a naturalness of delineation which promises to prove very popular with the public and we would like to see more of this type of acting on the screen.

COMEDY AND PATHOS COMBINED IN FILM

Charlie Chaplin Does the Un- usual in New Picture "The Gold Rush"

It has been said that to combine comedy and pathos in a film production and not destroy the illusions of the audience requires a truly great artist.

In "The Gold Rush," his great comedy-drama of Alaska in ten parts, now at Theatre, Charlie Chaplin seeks the sympathies in the role of a weakling prospector, a hard luck "sourdough" in the Alaskan wilderness.

One of the most touching scenes is where Chaplin prepares what to him is a banquet, but really is a pitiful attempt at an elaborate dinner, to entertain Georgia, the dancehall girl, and her friends.

His guests fail to arrive and it gradually dawns on him that they do not intend to come and that he is the victim of a ghastly joke.

"The Gold Rush" is now showing at the theatre under a United Artists Corporation release.

CHAPLIN PORTRAYS GREAT LONELINESS

But He Makes Comedy of It All in His New Film, "The Gold Rush"

Were you ever out in the great alone. When the moon was awful clear, And the icy mountains hemmed you in With a silence you 'most could hear.

Then you have a hunch what it means to be alone in a crowd, a stranger in a strange land—among strange people where every man is for himself. If you don't know what this feels like, then see Charlie Chaplin in his great comedy "The Gold Rush," a United Artists Corporation release now playing at the Theatre.

See the little tramp, a disappointed prospector, amble into the dance-hall, seeking, searching for a little companionship—surrounded by the merry makers, but with never a sign of welcome from anyone. Then left alone while the crowd of lucky ones go on with the dance.

Until, a smile from "the girl" seems to kindle a spark, and as he steps forward to the greeting—finds that it is for someone else.

This, and many other little touches of life's ironies is what makes "The Gold Rush" the great picture it has been acclaimed by press and public.

FILM CHILKOOT PASS WITHOUT ACCIDENT

Big Scene in Chaplin's Comedy, "The Gold Rush," a Most Difficult One

During the making of Charlie Chaplin's great comedy-drama "The Gold Rush," coming to the Theatre, in a scene where 2500 men were employed as "sourdoughs" for the crossing of "Chilkoot Pass," the most disappointed man in the whole outfit was the company physician.

Not a man was hurt in the entire filming of this scene. This is remarkable from the fact that these men, untrained to "mushing" through deep snows and climbing over frozen ledges were compelled to take many chances, and carrying packs on their back—hauling sleighs and other equipment over steep, precipitous places. It is miraculous that this successful scene was not marred by accident.

On the last day and the close of the scene, one of the "sourdoughs" in some way got a slight cut on the side of the head. Then the doctor was happy. With great enthusiasm he started winding bandages around this poor "unfortunate's" head—and when he got through, he had used up enough bandages to make a turban for a desert sheik, and the "sourdough" looked like he had been hit by a bomb.

PICTURE SCENES SHOT 9,850 FEET UP

Chilkoot Pass Filmed for Charlie Chaplin's Comedy "The Gold Rush"

What has been pronounced by experts as one of the most extraordinary panoramas ever filmed is the spectacle of the famed Chilkoot Pass, gateway to the Klondike gold fields, in "The Gold Rush," Charlie Chaplin's most pretentious comedy-drama which is being presented at the Theatre under a United Artists Corporation release.

The awe-inspiring reproduction of the pass was made at an elevation of 9,850 feet, near the summit of the high Sierras and cost Chaplin more than \$50,000 to film. The locale was near the crest of Mt. Lincoln, far above timber line, on granite ledges where glisten eternal snows.

Professional ski jumpers were hired to cut a pathway 2300 feet long through the deeply banked snow, the ascent rising to a height of 1,000 feet above a narrow basin, known as "The Sugar Bowl," where rude camps of the prospectors were constructed.

To reach the locale, a trail had to be broken nine miles from the railroad through an immense fir forest to provide a roadway for the vast amount of material used in filming the majestic scene.

The mining camp constructed and the pass opened, Chaplin called upon the Southern Pacific railroad to round up 2,500 men to portray the gold seeker's rush for the Klondike. Bearing their packs on their packs, a huge gathering of human derelicts was assembled, representing beggary on a holiday.

The prospect of appearing in a picture with Chaplin, the most famed of vagabonds, brought rovers from far and wide, and they realistically fought their way through the snow as if gold itself was to be their reward rather than a mere day's pay.

Chaplin himself directed the scene giving instructions and personally leading the men as is his custom in all his productions. The frigid temperatures and the laborious ascent in the thin atmosphere of high altitude made the picture climb up the precipitous mountainside a marvel in scenic productions.

IN ALL CHAPLIN PICTURES

Henry Bergman who plays the part of Hank Curtis in Charlie Chaplin's comedy, "The Gold Rush," now playing at the theatre, holds the unique record of having appeared in every Chaplin comedy for the past ten years.

Bergman is one of the best known figures amongst the Hollywood Boulevardiers, and to his friends is known as "Charlie Chaplin's Cast," due to the fact that he usually plays one or more parts, having appeared in "Shoulder Arms," in four different characters. In "A Woman of Paris," he was reduced to only one part, that of the head waiter, and also in "The Gold Rush," he is identified only as Hank Curtis. But that part will well be remembered for the merriment it causes—and the laughs that ensue.

Publicity Stories For Use Any Time

Children of All Nations First to Bow to Chaplin

Celebrated Screen Comedian First Found Himself and Then Children of All Nations Soon Crowned Him "King of Laughter"—"The Gold Rush" Called His Greatest

So much has been said of the genius of Charlie Chaplin, celebrated screen comedian, and his early discovery, that it may not come amiss to relate, as from one who has been close to him, something concerning his discovery.

As a matter of absolute fact, Charlie Chaplin was discovered by the children of all the world. He was not broke when he entered motion pictures—a young man just over twenty years old. Instead, he had several thousand dollars, a considerable sum for a young actor. Besides, he had been well known in England and America as a juvenile comedian for several years. It is well to bear in mind that he was recognized by shrewd theatrical men at that early age.

Another fact, not generally known—Chaplin was the biggest man on the comedy lot from the time he made his first comedy. Mack Swain, the giant comedian, called the "funniest villain" for his portrayal of Big Jim McKay in "The Gold Rush," the new Chaplin super-comedy, was one of the first men to appear with Chaplin in that seemingly long-ago period.

From no less authority than Swain comes the statement that Charlie Chaplin, from the very first day, divined and went beyond what was expected of him. Within a short time from his entry into pic-

tures, directors complained to the powers-that-be that Chaplin wanted his own way and would not "take direction." It was great talent trying to assert itself, to climb out of the embryo into the uniform of the greatest actor in the world. He was conscious of ability in his soul, as great talent ever is.

Charlie's greatest problem in his early picture days was his struggle with the comedy makers to allow him to portray his parts and ideas as he felt them. He fought to wear the baggy trousers and the battered hat. He wanted from the first to instill ideas, humor characterization into his work. When, after much effort, he was allowed to do this he found himself—and then the children found him. They soon greeted him as the crowned King of Laughter. And within eighteen months he was world-famous—and earning a million a year.

That Charlie Chaplin was born to be a great actor is obvious—and no one man "discovered" him at all. He first discovered himself, and the children responded. The highbrows came later—as they always do.

"The Gold Rush," a United Artists Corporation production, is announced as the feature attraction for next by the management of the theatre.

500 SKILLED MEN WORKED ON MOVIE

Vast Quantities of Material in Charlie Chaplin's Comedy "The Gold Rush"

Few persons realize the vast quantities of raw material that go into the making of a picture of the magnitude of Charlie Chaplin's new film feature, "The Gold Rush," or the great army of artisans required to work these huge amounts into the ingenious sets that feature a ten-part production, such as Chaplin's great comedy-drama now showing at the theatre under a United Artists Corporation release.

More than 500 skilled workmen specially trained in scenic art labored to produce the settings used in the Chaplin studio in the two years of the filming of the picture.

Lumber to the extent of 239,577 feet comprised the framework; chicken wire of 22,750 lineal feet, with 22,000 feet of burlap spread upon it, formed the covering for the artificial ice mountains used in studio panoramas of "The Gold Rush." It required 200 tons of plaster, 285 tons of salt and 100 barrels of flour artificially to produce the ice and snow. In addition four carloads of confetti were employed in producing blizzard and snow scenes.

The tools used, including 300 picks and shovels, would constitute a year's stock for a large hardware store. Other miscellaneous items of hardware that entered into the picture include 2,000 feet of garden hose, 7,000 feet of rope, four tons of steel, five tons of coke, four tons of asbestos, thirty-five tons of cement, 400 kegs of nails, 3,000 bolts, and several tons of other smaller articles.

These items include only the material used in the studio sets and do not account for the great quantities of material transported to the summit of the high Sierras, where a very large proportion of the scenes in the picture were taken, with a great army of extras and the necessary artisans in attendance.

On the studio lot in Hollywood were constructed huge mountains that were visible for a long distance; so realistic that many strangers in the cinema capital were deceived by the artistry of the technical heads of Chaplin's organization. Glistening in the sunlight, the artificial snow-capped peaks gave the appearance of a huge section of the snow-crowned summit of some Sierra peak transferred to Hollywood, and hundreds of visitors made pilgrimages to the neighborhood for a closer view.

These snow mountains were employed for close-up views, and as backgrounds for scenes not practicable to shoot in the real snowbanks themselves. Even with the large force of workmen employed, weeks were required to fabricate these settings. Only one production at a time occupies Chaplin's attention, and the entire studio was given over to the settings used in "The Gold Rush" until the last foot of film had met with the master comedian's approval.

TELLS OF CHAPLIN'S FIRST MOVIE IDEA

Present General Manager's Story Explains Growth to "The Gold Rush"

The following interesting little story about Charlie Chaplin is told by Alfred Reeves, his present general manager who was also manager of the company in which Chaplin appeared before he entered pictures. Mr. Reeves has known Charlie from his fifteenth birthday. He has seen Charlie Chaplin's father on the stage and pronounced him one of the most talented actors of the day. It is the period of 1910 of which Mr. Reeves speaks:

"While we played in New York, Charlie conceived the idea of utilizing his spare time away from the theatre in the making of picture comedies. He outlined his idea to all the members of the company—thinking then that all he needed was a camera.

"Charlie and myself, always the best of friends, agreed at the time to put up \$1,000 each for the purchase of a camera. We thought then that all we had to do was to play as in our vaudeville act, in the open air, and it would register on the screen. The idea of scenes made in short lengths, long shots and close-ups, and inserts being taken separately and later assembled was never dreamed of by us. The cutting of the film, in which Charlie has no equal, was never thought of by him then.

"We entered into this agreement in all seriousness, but because our work took us away from New York, it was abandoned. But, Charlie always carried the idea in his mind. Since then we have often wondered what the outcome would have been had we carried out the original agreement. Perhaps such a gigantic comedy as "The Gold Rush," the new Chaplin United Artists Corporation production, would have come sooner.

"On returning to England in the summer of 1912, we combined business with pleasure by playing the theatres of the Channel Islands. While playing the theatre on the Island of Jersey, there was a street parade and carnival in progress and a news weekly cameraman recorded the event. He was here, there and everywhere, but wherever he went a very pompous gentleman, who was apparently in charge of affairs, would always be found in front of the camera lens. He would shake hands with the local dignitaries and always turn away from them and face the camera as he did so. He might be termed the first 'camera hog.' Always would he bow and register his greeting to the camera while his guests stood in the background, or off to one side.

"Charlie was completely fascinated by this bit of business, and told me then that some day he would put it in a picture. In an early picture of his—'Kids Auto Races'—you will find the fulfillment of his resolve.

"We returned to America shortly afterward for a second tour—and while playing in Philadelphia, upon response to a wire from Kessel and Bauman—Charlie went to New York—and there signed his first picture contract.

"And so, contrary to the general idea that Charlie was 'discovered' for pictures while playing in Los Angeles, he went to California with a one-year picture contract in his pocket. The rest of Charlie's history is written by the children of the nation and himself."

MOVIE BROWN BEAR FROLICS IN SNOWS

Big Beast in Charlie Chaplin's "The Gold Rush" Enjoyed Blizzard Scenes

John Brown who plays the role of himself—the big brown bear which follows Charlie Chaplin around in "The Gold Rush," his new United Artists Corporation release, now playing at the theatre, was one member of the company on location that really enjoyed his sojourn up in the snow country.

It was springtime and John Brown had been spending his days and nights in Southern California, but when taken out to the mountains he thought he had returned to his one-time freedom of the snows. For the first few days he was uncontrollable, and it was necessary to give him as much freedom as possible. He tried to break from his cage—and was showing signs of a bad temper until a stockade was built for him in the snows. Then he was happy, and for days, hour in and hour out, he frolicked to his heart's content.

On the day of his scenes, the ultimate in happiness came for John Brown, as then he was turned loose and following each "take"—he scampered off among the trees, to be captured after much difficulty and sent through his scene again.

BOILED SHOE FOR FILM COMEDY MEAL

Famous Chaplin Footwear Serves Odd Purpose in "The Gold Rush"

The Chaplinesque scene of "Chilkoot Pass," shown as an introduction to Charlie Chaplin's great comedy "The Gold Rush" coming to the Theatre, under a United Artists Corporation release, was staged in the High Sierras of the California Rockies, almost on the exact locale where the first pioneers crossed—the Donner Party, famous in history of the early West.

This valiant band of pioneers crossed this range of mountains and in crossing suffered great privations. Many died of starvation, and it is a matter of record that they were compelled to eat their shoes, making a meal of roasted shoe leather. It is from this authentic data revealed in research that Charlie Chaplin conceived the idea for one of his great scenes in "The Gold Rush."

Charlie, as the Lone Prospector, and Mack Swain, as Big Jim McKay, are isolated in the barren wastes of Alaska. Storm bound in a deserted cabin they are without food. Converting the grim tragedy of the Donner party into laughter, Charlie removes one of his famous shoes, and boiling it, the two make a meal of this for their Thanksgiving Dinner.

Two Splendid Chaplin Magazine Features

Chaplin's Genius Supreme On set in Famous Studio

Neither Mobs Nor Megaphones and a Minimum of Noise During Scene in His New Super-Comedy, "The Gold Rush," and the Inimitable Comedian Reigns Over All

(Special feature to be signed by Photo-play Editor or Staff Writer.)

The Charlie Chaplin studio is differentiated from most other habitats of the photoplay by the use of the word itself. Essentially it is a studio—not an aggregation of buildings where scores of superiority-complexed individuals turn out animated pictures simultaneously. One set at a time is used; the rest of the stages are dark. The handful of people clustered around the two inseparable cameras might appear to the average film magnate to be doing anything but making a screen epic.

There are present neither mobs nor megaphones. There is a minimum of noise. The cameramen, property men, electricians, all talk among themselves in hushed whispers, when they speak at all. For the most part they look into the center of the set in much the same way as the Sunday flock looks at its pastor. For there gesticulates Charlie Chaplin.

The set. A little cabin in Alaska. The bare wooden walls re-echo the emotions of two starving men—one almost insane from the want of food—the other passive in submission.

"Great! Now just once more—for luck."

The speaker is the little man in very baggy trousers and a funny bob-tailed coat. He is wearing one huge, turned-up, long worn-out shoe; his other foot is untidily wrapped in sacking. His collar and shirt are affinities in dirt, and his face is the composite mirror of souls which have gone before him.

Strange how that queer get-up is unable to wipe the paths from his eyes—how utterly those ragged trousers and the trick mustache fail to rob his brow of the Beethoven sweep. One looks at the patched coat-tails and thinks of Hamlet; hears the voice of the Jester and thinks of a cardinal. He acts and directs the scene, conceives and considers—Charlie might equally have become a poet or a prime minister, an actor or an archbishop.

Opposite him on the set is Mack Swain, a man almost counterbalanced in avoirdupois and art. A long time ago he used to wear a silk high hat and answer to the name of "Ambrose." It was in those leaner days that Charlie met him; custard pies then were theirs, both to give and receive.

Now they have gone back further than the era of custard pies, for the present scene brings memories of the gold rush—to those, that is, who suffer memories. Charlie and Mack are miners starving in the cabin. Mack in particular, because he's making an awful lot of noise about it. Also, it appears, he is temporarily insane with the hallucination that Charlie is a chicken, and that such a chicken would still the void in his aching stomach. Wherefore he stalks Charlie with intent to kill, only to be outwitted by the nimble Charlie and the advent of a huge black bear.

Only three scenes were taken in one entire afternoon, but the proof that Chaplin is without doubt the hardest working individual in Hollywood is that each scene is shot at least twenty times. Any one of the twenty would transport almost any director other than Charlie; he does 'em over and over again, seeking just the shade to blend with the mood. And his moods are even more numerous than his scenes.

"Just once more—we'll get it this time!" It is his continual cry, ceaseless as the waves of the sea. And each additional take means just three times as much work for him as for anyone else.

Perhaps in the middle of a scene when everything seems to be superlative, he will stop the action with a gesture, "Cut"—he walks over to a little stool beside one of the cameras and leans his head upon the tripod. The cameramen stand silently beside their cranks; everyone virtually holds his breath until Charlie jumps up with an enthusiastic cry.

"I've got it Mack, you should cry: Food! Food!—I must have food! You're starving and you are going to pieces. See—like this!"

Mack Swain, a veteran trooper, watches intently as Charlie goes through every detail of the action.

"Let's take it!" Charlie suddenly exclaims—"What do you say, Mack?"

"Sure" answers Mack.

And again the scene is re-enacted and recorded in celluloid by the tireless cameras.

Charlie Chaplin calls his newest picture, "The Gold Rush," a comedy. This because he has on his comedy make-up, and because his principal purpose for the time being is to make people laugh. But Charlie is drama personified; he couldn't possibly create a chuckle without shading it with the accompanying tear, for so utterly is he the artist that the precisely modulated contrast is instinctive.

Clowns buffooning around the throne, have ruled empires. But a clown upon the throne would be incongruous were he other than the one and only Charles. "A Night in a London Music Hall"—"A Woman of Paris." Between them a meteoric career comparable with nothing in the cinema sphere, even as Chaplin is himself comparable with no one else in it.

To the man on the street Charlie is a darling of the gods; as a matter of fact, one surmises that the gods, far from fondling him, have dealt him many a smack. An hour or two on his set shows that only his infinite energy and his mental agility have enabled him to laugh at them.

"The Gold Rush," a United Artists Corporation release is announced as the feature attraction for next at the theatre.

Chaplin The Laugh Maker Shows a Philosophic Side

English Writer Pictures Famous Comedian's Efforts to Learn Life's Secrets and Set World Aright for Benefit of Boys Who Face Hardships of Poverty

To Exhibitors—The following special feature story can be handed as an exclusive to the dramatic or Sunday editor of your best newspaper for use prior to or during the run of "The Gold Rush."

By Hannen Swaffer

I often wondered what Charlie Chaplin thought of it all, this life of ours, I mean with its mistakes and its blunders—its sorrows and its joys—its virtues and its crimes. He hadn't summed it up when I saw him last, although pondering over it for hours had made his soul a gloomy one for years. For, a poor boy once, he had risen to great wealth and world-wide fame. And he wanted to put the world right in his wondering way, so that other boys should not suffer as he had done, so that people might understand each other more.

In London, where I spent many hours in his company when he came back a national hero, Charlie Chaplin would walk around the streets in the places where he was young, discovering his boyhood again. He spent nearly every night in London trying to be a Peter Pan, a boy who grew up because he couldn't forget. And he liked being with H. G. Wells, and Tom Burke, the author, and me. For we saw into the soul of a man whom the world thinks merely a comedian.

Charlie has spoken to me and his friends, through half the night, often of his doubts and fears. He has read Wells and Turgeneff and Dostoevsky; but everywhere he has failed to find the secret that would put this sorry world aright. For they talk without hope, most of these people. It is only gloom they see.

Chaplin walked down to the Thames embankment, late one night, when he was in London last, and stooping suddenly, darted his fingers along a groove about four feet from the ground, a groove upon the wall that safeguards the Thames.

"What are you doing?" I said. "I am being a little boy again," replied the great comedian. "When I was six, I used to walk along beside this wall and I couldn't see over the top. My fingers reached as high as that, and I always wondered what was on the other side. Now that I know, I don't want to know, because water doesn't seem new, does it?"

Then, across Westminster Bridge he walked, and pointed to a palace of pain facing the House of Commons—St. Thomas's Hospital, with its hundreds of beds.

"Do you see that third light in that block of buildings?" he asked. "There is the bed where my father died. When I was a boy I stood here all night, just where we are standing now, crying and wondering when the end would be. Do you know why that light is burning there still? Somebody else is dying, and it goes on and no one can stop it—not all the money I have, nor all the popularity I have, nor anything."

And by Westminster Bridge, too, there are some steps.

"I walked down these steps one day to look at the river," he said, "and I fell in, and a dog swam in and saved me. Everybody else has forgotten that. It was just one of the little incidents of a poor boy's boyhood; but I shall never forget."

Just around the corner, at the end of Westminster Bridge, he stopped again.

"When I was a boy," he explained, "nearly thirty years ago, a man stood there selling tomatoes and dying of consumption. 'Who'll have a ripe tomato?' I used to watch him for hours. I walked across the bridge last week and he was still there—still dying of consumption and still selling ripe tomatoes. Only, now he sits down. There is just that difference."

"When I was a boy, people slept in the arches all night, and though I have grown up, I see them still sleeping under the arches. I am living at the Ritz Hotel; but they still live in the open air. I have been trying to be a boy again, all the weeks I have been in London."

"Now I will try to be a fairy; fairies are little boys."

"How much money have you? Give me all the money that you have and I will give you all the money that I have. We will empty our pockets and creep along a row of sleeping people and drop money in their pockets without waking them, and, when they wake up, they will be rich; or think they are rich."

And so saying, he crept along and put all sorts of money into the clothes of the sleeping outcasts.

I tried to get him to tell me what was the most beautiful thing he had seen in London, and the most tragic thing, and the most expensive thing, and the most wonderful thing.

"You cannot answer questions like that," he said. "Life doesn't answer questions. But, wait! The most wonderful thing I have ever seen in London is what we have just seen outside—the spectacle of people sleeping out of doors, while we enjoy luxury. They do it, too, apparently without complaint—just enduring it."

"I have been spending a month trying to get back into my boyhood, and I see just the same things that I saw thirty years ago. Some of the same people are still enduring them, and some new people are enduring them; and it goes on and on, and, if I gave away all my money it wouldn't do any good, and, if I keep it all, it won't do any good. We cannot look over the Wall of Life even when we grow up, and, if we do, we don't see anything."

"All of us are seeking good," he says. "We sin only in blindness. The ignorant condemn our mistakes, but the wise pity them."

It is only a film comedian who has said it—but, oh, how wisely! I wonder if any great writer living now, or any great philosopher now resting in the shades, could have put it more beautifully or with more simpleness.

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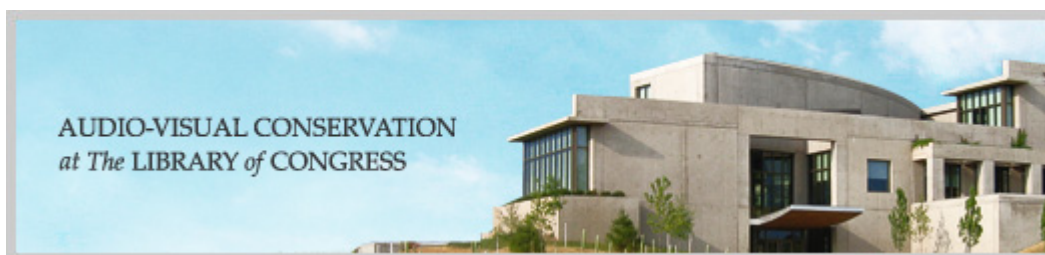
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